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Annual Subscription, Post-free, 5s.

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Nov. 8. "Elijah."	
Dec. 6. "Judas Maccabæus."	Feb. 20. { "Hors Noviseima" (H. W. Parker) and Choral Symphony (Beethoven).
Jan. 1. "Messiah."	Mar. 14. "Israel in Egypt."
Jan. 24. { Scenes from the "Song of Hiawatha," Coleridge-Taylor.	April 5. "Messiah."
	April 25. { "Walpurgis Night" and "Hymn of Praise."

Arrangements have been made with the following artists:—

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Miss Ella Russell	Mr. Ben Davies
Miss Esther Palliser	Mr. Lloyd Chandos
Madame Sobrino	Mr. William Green
Miss Maggie Purvis	Mr. Charles Saunders
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Miss Clara Butt	Mr. Andrew Black
Madame Belle Cole	Mr. Watkin Mills
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Miss Edna Thornton	Mr. Bertram Mills

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Of the eight concerts to be given, seven will be included in the Subscription Series. Prices of Subscription for these seven Concerts: Stalls, £2 2s.; Arena, £1 15s.; Balcony (Reserved), £1 8s. Prices for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony, Reserved, 5s.; Unreserved, 4s.; Gallery (Promenade), 1s. Subscribers' names can now be received, seats secured, and prospectuses obtained at the Royal Albert Hall.

FIRST CONCERT, THURSDAY, NOVEMBER 8, at 8.
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Artists: Miss ELLA RUSSELL, Miss CLARA BUTT, Mr. LLOYD CHANDOS, and Mr. ANDREW BLACK.
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Wednesdays, October 3, 10, and 17, at 3.15.
Lectures by Miss Grace Jean Crocker, Wednesdays, October 24 and 31, at 3.15.

Licentiate Examination Syllabus is now ready.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Christmas F.R.C.O. Examination commences on January 7, 1901. The solo-playing tests are: Con Moto in B flat, H. Smart, No. 1 of Five Organ Pieces in various styles (Ashdown). Fantasie and Fugue, No. 3, in D minor, J. Schneider (Breitkopf and Härtel, Novello and Co., Augener and Co.). Sonata for the Organ, No. 4, Op. 31, A. G. Ritter (Novello and Co.; Augener and Co.).

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The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 5 to 7. On Saturdays the College is open from 10 to 1.

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1900—Oct. 27; Nov. 10, 24; Dec. 8, at 3 p.m.

CRYSTAL PALACE.

1900—Oct. 13, 20; Nov. 3, at 3.30 p.m.

QUEEN'S HALL.

1901—Jan. 26; Feb. 9; March 2, 16, at 3 p.m.

THE SUNDAY CONCERT SOCIETY'S SUNDAY AFTERNOON CONCERTS

October 7 and every Sunday Afternoon at 3.30.

CHEVALIER'S RECITALS,

October 22 and daily at 3; Thursdays and Saturdays, 3 and 8.30.

YSAYE CONCERTS IN NOVEMBER

(Particulars of which will be duly announced).

ST. ANDREW'S DAY CONCERT,

November 30, at 7.30.

CHRISTMAS DAY CONCERT,

December 25, 1900, at 3.30 p.m.

ASH WEDNESDAY CONCERT,

February 20, 1901, at 3 p.m.

GOOD FRIDAY CONCERTS,

April 5, 1901, at 3 and 7.30 p.m.

LONDON MUSICAL FESTIVAL, 1901,

April 29 to May 4.

Particulars of the above Concerts, when ready, may be obtained at
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The Examinations commence on January 7, 1901.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1900.

Three extra Supplements are presented gratis with this number. A Portrait of Mr. Edward Elgar, from a Photograph specially taken for THE MUSICAL TIMES by Messrs. Russell and Sons; a Part-Song, entitled 'As Torrents in Summer,' by Edward Elgar; and a Thanksgiving Hymn, 'Praise the Lord,' by J. Barnby.

EDWARD ELGAR.

In a somer seson · whan soft was the sonne,
I shope me in shroudes · as I a shepe¹ were,
In habite as an heremite · vnholý of workes,
Went wyde in þis world · wondres to here.
Ac on a May mornynge · on Maluerne bulles,
Me byfel a ferly² · of fairy, me thouȝte.

LANGLAND'S 'Piers the Plowman.'

While beyond, above them mounted,
And above their woods also,
Malvern hills, for mountains counted
Not unduly, loom a-row—

Keepers of Piers Plowman's visions, through the
sunshine and the snow.³

ELIZABETH BARRETT BROWNING.

THE Malvern uplands are to be seen, not described. No appreciative mind can fail to be impressed with the bold outline, the imposing abruptness, and the verdant loveliness of these everlasting hills. Nature has left the impress of her smile on this favoured region, and hill and valley combine to produce a landscape of fascinating picturesqueness. It is a steep climb to the hilltop above Malvern Wells, but it more than repays the wayfarer who has eyes to behold and a soul to satisfy. The enjoyment of a quiet stroll along these grassy heights is greatly enhanced by the companionship of one who habitually thinks his thoughts and draws his inspirations from these elevated surroundings. He points out a noble peak once the site of a Roman encampment, and as he tells you that its whereabouts is traditionally associated with Caractacus you instinctively think, 'and thereby hangs a tale'—if not a cantata. Not far off is Wind's Point, the charming retreat of Jenny Lind, where the great singer drew her last breath. In descending from the summit, on the Worcestershire side, an exceedingly pleasant detached house is reached. It stands on the steep hillside, and from the little terrace in front of the house the view is as beautiful

as its range is extensive. It begins and ends with two cities so long associated with the Three Choirs Festivals—Worcester on the left, Gloucester on the right. Between these extremes, through which the Severn flows its tranquil course, lies the vale of Evesham, where Muzio Clementi, 'the father of modern pianoforte-playing,' had his cottage and where he died. The venerable Abbey of Tewkesbury comes within the range of vision, and, on a clear day, even the historic battle-field of Edge Hill, although forty miles distant. Here, in the midst of these delightful Malvern surroundings—how welcome their tranquillity—is located the home of him who forms the subject of this biographical sketch.

Edward William Elgar was born at Broadheath, four miles from Worcester, June 2, 1857. His patronymic is of Saxon origin, and may be found as Aelfgar, which being interpreted means 'fairy spear.' He is the eldest surviving son of Mr. W. H. Elgar, of Worcester, and of Ann Greening, descended from a fine old yeoman stock of Weston, Herefordshire, and therefore intensely English. In the eventide of their lives Mr. and Mrs. Elgar have the satisfaction of witnessing the fame of their gifted son. A native of Dover, his father became an assistant in the music-publishing house of Messrs. Coventry and Hollier, then in Dean Street, Soho. There he used to hear Dragonetti play the pedal part of Bach's organ fugues on the double bass, and doubtless sold many copies of Dragonetti's special arrangement of the fugues for pianoforte and double bass (or violoncello), originally published by Coventry and which are now in Messrs. Novello's catalogue. In 1841 Mr. W. H. Elgar settled in Worcester and, with his brother (who was an excellent viola player and organist), started a music-selling business of his own. Mr. Frank Elgar, the composer's younger brother, is not only an excellent oboe player, but he is a born conductor. He has a complete military band, formed of civilians in Worcester, and instructs an instrumental class of about forty pupils at the Victoria Institute.

Mr. Elgar, Senior, was, however, much more of a musician than a business man. He was not only an excellent performer on the violin, but held the post of organist of St. George's Roman Catholic Church, Worcester, for the long period of thirty-seven years. At his instigation the Masses of Cherubini in D and Hummel in E flat were first heard at the Three Choirs Festival, in the orchestra of which (at Worcester) he played amongst the violins. Mozart and Beethoven were his 'dearly beloved' composers, and as his son Edward points to a portrait of Mozart on the wall of his study, he remarks: 'That is my man.' Thus the boy entered the world and was nurtured in a rarefied atmosphere of music. Who will say that he has failed to rise to the heights of so rich an inheritance?

¹ Shepherd.² A wonder.³ The Malvern Hills are the scene of Langland's visions, and thus present the earliest classic ground of English poetry.

EARLY YEARS.

Edward received some music lessons (piano-forte) at the inevitable dame school, but, like so many successful musicians, he has been almost entirely self-taught. Until his fifteenth year he received his general education at Littleton House, near Worcester. As a boy he would sit by his father's side Sunday by Sunday in the organ loft of St. George's Church and would frequently extemporise the voluntaries and accompany the services. He worked through Rink, and Best's 'Organ School' entirely by himself, and read every book he could find on the theory of music. At the age of fifteen he began to learn German, with a view of going to Leipzig for the further study of music; but financial difficulties stood in the way, and thus the budding composer escaped the dogmatism of the schools. He played much of the piano-forte music of Kozeluch, Schobert, and others, and of Emanuel Bach, then not so much known as now, and gained much practical experience in reducing scores for the piano-forte.

After leaving school young Elgar entered a solicitor's office, but he remained at the desk for twelve months only, as his ambitions were set in the direction of other deeds than those associated with the law. Nevertheless this business experience has been of great value in developing those methodical habits which are so natural to him, but which so many musicians unfortunately lack. He read a great deal at this formative period of his life. A pile of old books, shot on the floor of the loft of a stable, was a source of omnivorous attraction to the thoughtful youth. In this way he made the acquaintance of Sir Philip Sydney's 'Arcadia,' Baker's 'Chronicles,' Drayton's 'Polyolbion,' &c. He played the bassoon in a wind-instrument quintet of performers—two flutes, oboe, clarinet, and bassoon—and wrote 'lots of music for that combination.' But he by no means neglected his fiddle. He played in the orchestra of the Worcester Philharmonic Society (under the late Mr. Done), and in various orchestras in the regions round about Worcester, and made frequent appearances as a solo performer on the violin.

THE WORCESTER GLEE CLUB.

Not the least interesting feature of Elgar's picking-up period was the Worcester Glee Club. This old Society, founded so long ago as 1810, occupied a prominent place in the musical life of the city. Cathedral lay clerks and citizen amateurs week by week joined their forces in a feast of vocal harmony and right good fellowship. An additional accompaniment to these unaccompanied glees (if the suspicion of a bull may be allowed) was furnished by churchwarden pipes solemnly smoked by the senior Apollos. The proceedings always commenced with 'Glorious Apollo,' and seven other glees and two songs completed the programme. As a boy young Elgar attended many of the meetings, and later he played the accompaniments at

the weekly gatherings, and led the small orchestra at the monthly concerts of vocal and instrumental music. He thus became familiar with the grand old school of English vocal music at a very impressionable period of his life. Concerning these meetings of the Worcester Glee Club, a well-known musician of that city sends us the following recollections:—

The Worcester Glee Club was founded in 1810, and held its meetings at the Crown Hotel weekly, from October to April, on Tuesday nights. These meetings were famous in their day, and brought together a large number of the citizens. The lay-clerks of the Cathedral were the mainstay of the vocal music, and they were reinforced for the 'instrumental nights' once a month by the leading professional and amateur performers in the city. The Elgar family became associated with the club about 1843, in the person of Mr. W. H. Elgar, father of Edward. He played second violin. At that time Louis D'Egville was leader, and the band included three or four members of the Hopkins family and Messrs. Holloway and Rickus of the Cathedral choir. Corelli was largely drawn upon, Handel's Overture to 'Saul' was a favourite, and Haydn's symphonies were often heard. The rich store of our great glee writers furnished the vocal music, and they were very well done in those days. Not many songs were sung, and they were of a healthy, vigorous type. 'Commodore' Hood was chairman, and his speeches on the opening night of the season, liberally interlarded with nautical terms, caused much amusement and are now remembered as being very remarkable. People came from far and near; one old clergyman from Bromyard was a regular attendant, walking in on Tuesday, staying at the hotel all night, and walking back on Wednesday. Commercial men so timed their journeys as to be at Worcester on a Tuesday, and one of the fraternity showed his appreciation of the pleasure he received by presenting to the club a grand piano-forte. The late Dr. Done was one of the pianists of those days, and many amusing stories are told of that time. One of the richest was of a visit to a double-bass player, who was found to be so engrossed in a passage of Corelli's that he did not hear the repeated knockings at the door of his room, which, when opened, revealed the artist, in a great state of determination to master the difficulty, keeping time by an improvised metronome which consisted of a half-brick slung by a rope from a hook fixed to one of the beams in the ceiling.

Mr. Edward Elgar was drafted in to play first violin when a small boy, Mr. Spray being leader, and Mr. A. R. Quarterman, pianist. Mr. Henry Elgar (who had joined in 1850) rendered very able assistance at the harmonium on 'instrumental' and ordinary nights. Great changes had taken place in the instrumental music—Rossini, Auber, Mozart, Wallace, Balfe, Bishop, Bellini, and others being represented by overtures. The glees, &c., of S. S. Wesley, Walmisley, Beale, G. W. Martin, Goss, and Cummings were added to those of the old composers, and the modern English and German part-songs found a place in the programmes, which also contained a goodly number of high-class songs. For about two years Edward was accompanist. In this his marked ability was at once manifest, though he would always insist that he was not a pianist. His accompaniments were a great delight to singers and audience. Programmes had now been printed some years. In 1879 we find him announced as 'pianist and conductor,' and four members of the family appear in the list of the band, which then embraced all the wood-wind. The young conductor and leader, as was to be expected, brought forward music of the modern school, which he arranged for his small means with great skill, and took great pains to rehearse the young players in their, to them, perhaps, difficult parts, no doubt gaining in this way much knowledge which has proved very useful. Many pieces of his own composition for the glee party, band, and solo voices appeared in the programmes, and were always received with favour and created an interest in the future of the young musician, though few at that time discerned the bright light which was to break upon these later days.

Is it not a thousand pities that this time-honoured practice of glee and unaccompanied part-singing should be in danger of suffering neglect? It is an inheritance peculiar to this land of ours that should be cherished and carefully nurtured.

VIOLIN LESSONS FROM MR. POLLITZER.

A great event in the young man's life was his visit to London in the autumn of 1877 to take

lesson-taking expedition, and he enjoyed the supreme satisfaction of relying upon his own resources and making the most of his self-made opportunities during his sojourn in London 'down Pimlico way.'

Mr. Pollitzer, in recalling those days, says: 'I always thought him a most earnest musician. . . . Mr. Elgar, although leaning towards the modern German school, does not lose either his love or respect for the composers of the past.'



THE BIRTHPLACE OF EDWARD ELGAR.

(From a Drawing.)

a short course of lessons on the violin from Mr. Pollitzer. He stayed in London for twelve days at a cost £7 15s. 9d., which amount included £3 12s. 6d. for his five lessons and his railway fare. Elgar had saved out of his scanty earnings the necessary wherewithal for this

BANDMASTER AT A LUNATIC ASYLUM.

In the year 1879 Edward Elgar, aged twenty-two, became bandmaster at the County Lunatic Asylum, which post he held for a period of five years. 'No wonder that Elgar's music is so mad,' some unthinking individual may be ready

to exclaim; therefore it may be just as well to state that the young bandmaster's duties were associated with the attendants, and not with the poor unfortunate patients in the wards. One whole day every week Elgar spent at the Asylum, where he not only conducted the band, formed of the attendants, but coached the individual players in their respective instruments. The band consisted of

Flute	Euphonium	Violins (1 and 2)
Clarinet	Bombardon	Pianoforte (with occasional additions)
Cornets (1 and 2)	Double bass	

For this curious combination of players upon instruments Elgar wrote some sets of quadrilles, polkas, &c., for which he received from the Board the regulation payment of five shillings per set! He also arranged accompaniments for Christy Minstrel songs, at the remuneration of eighteenpence per burnt-cork ditty. 'How lowering to his taste,' someone may be inclined to remark. Not so, good reader. This practical experience proved to be of the greatest value to the young musician and the future

composer of 'The Dream of Gerontius.' He acquired a *practical* knowledge of the capabilities of these different instruments—not only by hearing them, but in those hours of 'coaching,' when flute, clarinet, and so on, talked to him, so to speak, in their own language. He thereby got to know intimately the tone colour, the ins and outs of these and many other instruments. Thus when he conceives a certain phrase he instinctively feels the double association of the melody and the instrument that is to play it—not a tune that might be given to this or that member of the orchestral family, but the colourable conception of the theme and its absolute fitness for a particular instrument. There is a great deal more in the cultivation of this tone-colour in music than most people realise. But to return to—or take our places for—the Elgarian quadrilles. It may not be without interest to give an eight-bar specimen of one of these dance tunes (unpublished, of course) composed for the Lunatic Asylum band which the composer has kindly reduced to pianoforte score specially for this article—

QUADRILLES FOR AN ECCENTRIC ORCHESTRA.



A SIGHTLESS PUPIL.

Mr. Elgar was professor of the violin at the Worcester College for the Blind Sons of Gentlemen. His most distinguished pupil there was Mr. William Wolstenholme, the well known composer, to whom Elgar showed great kindness. He wrote down the whole of young Wolstenholme's 'exercise' from his dictation. But this was not all. When young Wolstenholme was about to go up to Oxford to be examined for his Bachelor in Music degree, the Principal of the College said to Elgar: 'I don't know how Willie will get on at Oxford; he is so nervous with a strange amanuensis. Could you not manage to go up with him?' Always ready to lend a helping hand to anyone, Elgar at once said 'Yes,' and spent three days at Oxford, rendering valuable help to his clever sightless pupil.

WORCESTER AND BIRMINGHAM EXPERIENCES.

Up to the year 1889 Mr. Elgar continued to practise his profession in his native city and its neighbourhood by teaching and playing in the orchestra. He made his first appearance at a Three Choirs Festival in 1878 (at Worcester), when he played as a humble second fiddler in

the orchestra. Some of his recollections of orchestral makeshifts at the Worcester concerts of his early days are very amusing. For instance, a performance of 'Elijah' with the accompaniment of strings, one clarinet, one trombone, and one harmonium. The opening phrase of Macfarren's overture to 'St. John the Baptist,' assigned by the composer to the trumpet (Shophar), played on the organ, with the registration of diapasons and mixtures! At the urgent request of Mr. Henry Elgar the passage was allowed to be played on the alto trombone. Again, the absence of any bass in purely wood-wind passages owing to there being no second bassoon player. No one, except Elgar, seemed to miss it, and no one in authority thought of supplying the missing bass on any other instrument.

A much better state of things prevailed in Birmingham, where Mr. Elgar was a valued member of Mr. Stockley's orchestra. It was Mr. Stockley who first introduced our composer to a larger public than that of Worcester. The occasion was one of the veteran conductor's orchestral concerts, given on December 13, 1883, in the programme of which there figured 'Intermezzo' (Elgar). Even the title of this early achievement furnished a certain

amount of 'copy' for one of the critics, just as the 'Variations' did for certain of the London scribes sixteen years later. This is what the gentleman of the press said:—

Judging from results, the director will not regret giving a helping hand to rising talent. The 'Intermezzo' written by a permanent member of Mr. Stockley's orchestra, Mr. Elgar, justifies his assumption of a place in the programme. He dubs his piece 'Mauresque'; but why Mauresque? If we eliminate some of the unimportant effects supposed to give local colour, the term goes by the board. After all, however, 'What's in a name?' and waiving this prevalent but not always justifiable musical nomenclature, we hasten to give Mr. Elgar every credit for a musicianly work. A unanimous recall served to discover quite a young composer to the audience; and, as Mr. Elgar is not deficient in scholarship, has plenty of fancy, and orchestrates with facility, we may hope he will not 'rest and be thankful,' but go on in a path for which he possesses singular qualifications.

One is sometimes tempted to ask: 'What's in a criticism?'

In connection with the performance above referred to, Mr. W. C. Stockley writes us under date September 12, 1900:—

Mr. Elgar played in my orchestra for some little time as a first violin. But my first real knowledge of him came from Dr. Herbert Wareing, who told me that Elgar was a clever writer, and suggested that I should play one of his compositions at one of my concerts. At my request Wareing brought me a Romance (I think it was), and I at once recognised its merit and offered to play it. This I did, and his modesty on the occasion is certainly worth notice, for on my asking him if he would like to conduct, he declined, and, further, insisted upon playing in his place in the orchestra. The consequence was that he had to appear, fiddle in hand, to acknowledge the genuine and hearty applause of the audience. Soon after he did me the honour of dedicating an orchestral piece to me, entitled 'Sevillaña,' which I also did at one of my concerts. The



MR. ELGAR'S COTTAGE IN THE WOODS.
(From a Photograph by S. Jebb Scott, Esq.)

occasion I have referred to was, *I think*, the first introduction, on a large scale, of any of Elgar's compositions, and thus you may think it worth mentioning.

HIS ORGANIST PERIOD.

Returning to the Worcester period, it must be recorded that in the year 1882 Mr. Elgar paid a visit to Leipzig, where he sojourned for three weeks, listening to all the music that was available in that musical centre. In the same year (1882) he became conductor of the Worcester Amateur Instrumental Society, and wrote notes for the analytical programmes of the interesting concerts given by that Society.

In 1885 he succeeded his father as organist of St. George's Roman Catholic Church, Worcester. Anyone going into the organ loft of that church may find large manuscript volumes containing many sketches and small compositions written by the composer of 'King Olaf.' He resigned this organistship in 1889, and has not since held an appointment. All this time of weary waiting to be 'discovered,' Mr. Elgar was composing, composing, composing. He wrote several Masses and other church music and heaps of chamber music, all of which, it is perhaps hardly necessary to say, remains in manuscript.

MARRIAGE. LONDON.

On May 8, 1889, Mr. Elgar married the only daughter of the late Major-General Sir Henry Gee Roberts, K.C.B., a very distinguished Indian officer, and who received the thanks of Parliament for his brilliant military services. On her mother's side, Mrs. Edward Elgar is descended from the celebrated Robert Raikes, the founder of Sunday Schools.

After his marriage he decided to reside in London, though he still retained a connection with his native heath by a weekly visit to Malvern to fulfil teaching engagements. He also led the orchestra in important concerts at Worcester. For these performances he always charged a fee, which, however, he remitted on the understanding that the amount (three guineas) should be expended on making the band more complete. But no one in London would look at his compositions. Three chances presented themselves, each of which would have been a good 'open door' to the young man from the faithful city; but the great metropolis proved unfaithful to him and the wind of fate closed those doors with a bang, almost before the handles had been turned. He left London in 1891 and for the last nine years has resided at Malvern, where, on the production of 'King Olaf' in 1896, at the Hanley Festival, appreciation and fame at length came to him. He now devotes himself entirely to composition, amidst ideal surroundings for a composer of poetic temperament who loves the open-air life and all the delights of hills, and fields, and flowers.

COMPOSITIONS.

The following is an attempt at a complete list of Mr. Elgar's *published* compositions, with the names of librettists of choral works and the dates of first performances:—

CANTATAS.

The Black Knight (Der schwarze Ritter), Op. 25. The poem by Uhland, translated by Longfellow. (Worcester Festival Choral Society, 1893.)

Scenes from the Bavarian Highlands (Op. 27), chorus and orchestra. (Worcester Festival Choral Society, April, 1896.)

Scenes from the Saga of King Olaf (Op. 30). Poem by Longfellow, with additions by H. A. Acworth, C.I.E. (North Staffordshire Musical Festival, Hanley, 1896.)

The Banner of St. George (Op. 33). The words by Shapcott Wensley. (The Queen's Diamond Jubilee celebrations, 1897.)

Caractacus (Op. 35). Words by H. A. Acworth, C.I.E. (Leeds Musical Festival, 1899.)

SACRED WORKS.

The Light of Life (Lux Christi), Op. 29. The words written and arranged by the Rev. E. Capel-Cure. (Worcester Musical Festival, 1896.)

Te Deum and Benedictus in F (Op. 34), for chorus, orchestra, and organ. (Hereford Musical Festival, 1897.)

The Dream of Gerontius (Op. 38). Words by John Henry Newman. (Birmingham Musical Festival, 1900.)

Litanies and other church music.

ORCHESTRA.

Fróissart, Concert-Overture (Op. 19). (Worcester Musical Festival, 1890.)

Three Pieces (Op. 10), Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900).

Imperial March (Op. 32). (Queen's Diamond Jubilee, 1897.)
Variations on an original theme (Op. 36). (Richmond Concert, London, June 19, 1899.)

VOCAL MUSIC.

Spanish Serenade (Op. 23) for chorus and orchestra.
Sea Pictures (Op. 37), words by various poets, for contralto solo voice and orchestra (sung by Miss Clara Butt at the Norwich Musical Festival, 1899). Three-part songs (Op. 26) for female voices; part-songs (unaccompanied), songs, &c.

INSTRUMENTAL (VARIOUS).

Pieces for violin and pianoforte; pianoforte solos; Sonata for the organ (composed for the visit of the American musicians to Worcester Cathedral in July, 1895), and a book of organ voluntaries.

Amongst a large number of manuscript compositions are symphonies, quartets, trios, &c.

AS CONDUCTOR.

As we have already mentioned, Mr. Elgar now devotes himself entirely to composition, with, however, one exception—that is, the conductorship of the Worcestershire Philharmonic Society. This organisation, founded in 1898, is in an extremely flourishing condition with its 300 subscribing members. All the rehearsals and concerts take place in the daytime. Every work is given absolutely complete in regard to detail. 'If a composition required forty harps, forty harps would be supplied, even if they had only to play three notes,' emphatically observes the enthusiastic and thorough-going conductor. It is no wonder that the motto of the Society is 'Wach' auf! It is only just to a valued colleague to mention that Mr. Elgar receives the greatest assistance from his excellent accompanist and sub-conductor, Mr. G. Street Chignell, of Worcester.

PERSONALIA.

It is now time to refer to the personality of the subject of this biographical sketch, though this is not an easy matter through the medium of cold type. In the first place, Mr. Elgar is another instance of success following upon self-help of which so many examples have been furnished in this series of biographical sketches during the last three years. With the exception of those violin lessons from Mr. Pollitzer, Mr. Elgar is entirely self-taught. He has spared no pains, energy, or trouble in the acquirement of the necessary equipment for his life-work. For instance, in his youthful days he would leave his home at Worcester at six o'clock in the morning, and travel all the way to London, a distance of 250 miles, in order to listen to a Crystal Palace Saturday concert, returning at 10.30 p.m.

ORCHESTRATION.

'I have never had a lesson in orchestration in my life,' says Mr. Elgar. All his achievements in this direction are the result of practical experience, keen observation, and constant study of scores. There are some people who think that he could only have acquired this wonderful knowledge of orchestral

artisticness—the word ‘effects’ is too commonplace in such a connection—from some ponderous theoretical tome. Here is a letter that he has recently received:—

SIR,—I am anxious to study orchestration. As you appear to have mastered the art, kindly tell me from which book you learnt it.—Yours truly,

...

Another is from a correspondent who frankly confesses entire ignorance of the ‘Euphenium,’ and whose communication implies that the air should occasionally be given to the drums! But the would-be orchestratist must speak for herself:—

I am sending my humble attempt. I copied the names of the instruments from a score that was lent me last summer. What the Euphenium is, or how to write for drums I have NO IDEA. It would be a great help if you would write over the piano score in pencil when to give the air to other instruments. I have no conception of how what I have written would sound. If I could borrow some more scores of waltzes, I feel it would help me very much. Do the cornets and violas have the tum tum accomp. always? That must be dull for them to play. I have not sent the coda as it will be the same as the first movement, with a few bars to finish with. I forgot to pack up Mr. Prout's book on instrumentation so I daresay the double notes to second violins may be all wrong, and a great deal else besides. It is very good of you to take so much trouble.

P.S.—You see I have condensed every two bars into one in the first movement since I showed it you.

The use of the *Leitmotiv* is a well-known characteristic of Mr. Elgar's method in composition. In this connection he has been charged with copying Wagner. ‘But,’ he observes, ‘I became acquainted with the representative-theme long before I had ever heard a note of Wagner, or seen one of his scores. My first acquaintance with the *Leitmotiv* was derived (in my boyhood) from Mendelssohn's *Elijah*, and the system elaborated from that, as my early unpublished things show.’

AN EPISTOLAR.

The personality of a man often shows itself in his letters. Here are a few extracts from sundry communications to the present writer which may be offered as samples of an epistolary style that is decidedly fresh and unconventional in its mode of expression:—

... As to myself the following are F A X about me. Just completed a set of Symphonic Variations (theme original) for orchestra—thirteen in number (but I call the *finale* the fourteenth, because of the ill-luck attaching to the number). I have in the Variations sketched portraits of my friends—a new idea, I think—that is, in each variation I have looked at the theme *through* the personality (as it were) of another Johnny. I don't know if 'tis too intimate an idea for print, it's distinctly amusing. ...

Other compositions are nebulous at present.

Also the bulbs are coming up at the Cottage and the draw-well is being pumpified—but that won't interest you.

In connection with these much discussed Variations, Mr. Elgar tells us that the heading ‘Enigma’ is justified by the fact that it is possible to add another phrase, which is quite familiar, above the original theme that he has written. What that theme is no one knows except the composer. Thereby hangs the ‘Enigma.’

... I've just finished a *Partrigal** (S.A.T.B.) to order and feel weak.

Always yours,

EDWARD ELGAR.

* I make you a present of this word. It is what is known to the cataloguist as a ‘Madrigalian Part-Song.’

... I SAY: I went over to Sheffield to conduct a Festival rehearsal. Do you know that the chorus is absolutely the finest in the world! Not so large as Leeds, but for fire, intelligence, dramatic force, they are electrical. Do go to the Festival. For the first time in my life I've heard my choral effects (*Olaf*) and very terrifying they are.

LAUS DEO!

(and COWARDUS).

MUSICAL HUMOUR.

Like many earnest and even serious-minded men, Mr. Elgar has a pretty wit in his walk (or walks) and conversation. A clever musical instance of this is furnished in the following Tschaikowskian version of ‘God save the Queen,’ which, notwithstanding its *à la Russe* superstructure of five-four time, furnishes a sort of sixes and sevens touch to the rhythm of our National Anthem:—



One of the treasures in the study is the baton used by Mr. Elgar on all festival occasions, and on which he has inscribed the titles of works conducted therewith and the dates of all their various performances. Upon his attention being directed to the remarkable indentations of the upper end of the stick, Mr. Elgar says: ‘Oh! Parry did all those. He used this baton at a performance of his ‘Judith’ at Worcester in 1891. I played first fiddle then and put my stick on his desk. I wanted to make it immortal. He did not break it!’

HOBBIES.

The composer of ‘King Olaf’ is a great lover of books. He not only reads and digests them, but carefully marks what seem to him to be striking points as specially worthy of

attention. Some prized first editions are in his library. Pictures of every school, and literature, especially of the last century, have a strong fascination for him, also old furniture, of which he has many interesting specimens. In addition to his house at Malvern he has a tiny cottage in the woods, far away from the hum of human life, trains, and even tramps. Here, five miles from a railway station, he makes sketches and orchestrates amidst surroundings that are as beautiful as they are tranquil and brain-refreshing. We give a view of this solitary domicile where dress suits are unsuitable.

KITE FLYING.

A former hobby of our composer was scientific kite flying. His great idea was to invent a kite which would enable him to vary its surface resistance according to the force of the wind that was blowing. He made many experiments, but as the Americans are similarly at work on a colossal scale, he has given up the pastime of kite flying. He used to have a string of kites, of various shapes and sizes, one under the other. So strong in mid air was their resistance to their captive rope that, on one occasion, he and a friend, pulling with all their might, could not bring high-flyer down to earth without invoking the aid of a strong navy. Golf—how he loves it—and bicycling have superseded kite flying as outdoor recreations.

'THE DREAM OF GERONTIUS.'

Before bidding adieu to one of the foremost of British composers of the present day, it is only natural that some information should be sought from him on the subject of his latest work, 'The Dream of Gerontius,' which is so soon to be produced at the Birmingham Festival. 'This is the beginning of it,' he says, as he hands us a little copy of Newman's famous poem. 'The book was a wedding present to me (in 1889) from the late Father Knight, of Worcester, at whose church I was organist. Before giving it to me he copied into its pages every mark inserted by General Gordon into his (Gordon's) copy, so that I have the advantage of knowing those portions of the poem that had specially attracted the attention of the great hero. It seems absurd to say that I have written the work to order for Birmingham. The poem has been soaking in my mind for at least eight years. All that time I have been gradually assimilating the thoughts of the author into my own musical promptings.'

It is in this spirit that Edward Elgar conscientiously follows the bent of his genius. A man of high ideals, the possessor of a fine artistic temperament, and an intensely poetical musician, he is known and respected for his kind-heartedness, his modesty, his sincerity, and his steadfastness of purpose. He has already achieved great things in the realm of art and has come into the front rank of English composers.

PIANOFORTE TEACHING

SOME PRACTICAL HINTS BY

FRANKLIN TAYLOR.

AMONG the numerous teachers of the piano-forte in this country there must be some who would welcome the publication of a few practical suggestions which might tend, if only in a slight degree, to lessen the labours of both teachers and pupils. Such, at least, is the opinion of the Editor of this journal, who has invited me to write down some of the ideas which have occurred to me from time to time, during a teaching practice extending over considerably more than thirty years. With this request I willingly comply, and I should be very glad to think that my 'hints' may suggest to any of my colleagues a fresh light in which to view details of pianoforte instruction, and so may help to lighten their arduous work. For that teaching is arduous work no conscientious teacher will deny—indeed, I have before now heard bitter complaints of the 'drudgery,' but that it is drudgery in a hateful sense I do not for one moment admit, and, speaking for myself, I can truly say that I know no greater satisfaction than to watch the definite and steady progress of a willing pupil, and even especially if, as not infrequently happens, the pupil has appeared dull and uncomprehending at first. In fact, I believe that the one thing necessary to make a teacher in love with his work is a sufficient measure of success with his pupils.

It is not my intention to propound any untested theories, but merely to give the results of actual experience, and my suggestions must therefore apply to the training of pupils who are not absolute beginners, for the reason that, so far as I recollect, it has never fallen to my lot to teach a pupil his notes.

What are the qualifications of a good teacher? Unlimited patience, of course, as well as a competent knowledge of his subject, and a certain (not too limited) power of performance, that he may teach the pupil through the ear as well as through the understanding. But there are other qualities which appear to me to be equally important; for one, the power of looking at things from the pupil's point of view. If one can bring oneself to feel exactly the pupil's difficulty, and then, from one's fuller experience, realise how one would conquer it, one is able to give help in a far more practical form than by saying, 'Try that over again,' or 'That requires more practice.' Perhaps, by the way, this power has its disadvantages occasionally. Sometimes, in the presence of an incapable pupil stumbling over a simple passage, I have found myself for a few minutes actually thinking that such difficulties ought not to be written, and cannot be expected to be played perfectly. Perhaps the pupil hypnotises me!

It is not always easy to make sure that the pupil understands what he is told. I always

mistrust the pupil who cheerfully and promptly answers 'Yes' to all my observations. I have generally found, after a week or two of this procedure, that the pupil knows nothing at all. Therefore, encourage pupils to ask questions; get them to tell you how they would explain the point to an ignorant person, and, as a rule, tell them the same thing at least three times. It is safer.

A good teacher will always strive to make the pupil take an interest in *all* his work, and especially in that part of it which is generally called 'dry'—technical exercises and so forth. This is with many pupils anything but an easy matter, but a good deal may be done by making the pupil feel that the source of interest lies in continually watching the movements and position of the fingers, and that the ear is scarcely concerned in the business at all, except for observing the proper connection of the sounds, and cannot expect to feel interested. Further, it should be pointed out to the pupil that certain kinds of passages, such as scales, broken chords, arpeggios, &c., form the material used by all composers alike, and that what the composer uses continually the player must be able to play readily and perfectly, not only for the sake of better performance, but in order to avoid waste of time in learning the passages as and when they occur. Examples may be given—for instance, the subject of the last movement of Beethoven's 'Moonlight' Sonata, which consists almost entirely of the so-called 'first chord-passage.'

METHODS OF STUDY.

Pupils should be taught to distinguish between learning and practising. Practising means the repetition of the right thing *after it has been learnt*, and not the continual correction (or, worse, the repetition) of mistakes made in learning. Consequently, the first reading of a new work should be slow and very careful, and the piece should be divided for the purpose into quite short sections, not more being studied at a time than can be kept well in mind, so that each successive difficulty may receive a certain amount of treatment at once, before the attention has become weakened from being spread over a large number of points for consideration.

In making this division, pupils are very apt to begin each section at the beginning of a bar, or of a line, regardless of the musical sense. This is unmusical and wrong, and tends to prevent the development of the pupil's feeling for phrasing. Each separate section must begin with the beginning of a phrase (the point at which one breaks off is less important), no matter on what part of the bar it may commence.

In the slow practice of difficult passages, a pupil should be taught to play always *forte*, irrespective of the proper effect of the passage

when perfectly rendered. The reason for this is that a strong touch, produced of course without undue pressure, necessitates a rapid finger, and rapidity of finger is naturally the object of all technical practice. Thus the pupil is preparing himself to play the passage in rapid *tempo*, at the same time that he is acquiring security by playing the notes slowly.

A pupil should never be allowed to correct a wrong note by playing the right note immediately after it, an error which pupils are very likely to commit, and which inevitably produces insecurity in playing. All pianoforte playing is the result of certain movements of the fingers, and to play a wrong note means to make a wrong movement. If, then, the right note is played at once, immediately after the mistake, the finger executes a *second* wrong movement (from the wrong note to the right)—and two wrongs do not make one right. In the case of a wrong note played the pupil must accustom himself always to go back a bar or two, and so to play the right note at the right moment, repeating the phrase until the tendency to go wrong has disappeared.

Pupils very generally take in fresh music by the eye alone at first, the ear not coming into operation until later. One curious result of this is that if a fairly intelligent pupil meets with a seeming contradiction in notation, say, F sharp and F natural struck together, he refuses to believe in it, and considers it abominable. If, however, the teacher plays the phrase in a different key, so that he shall not see the imagined discrepancy, his ear accepts it readily enough, and he becomes reconciled. Similarly, if he misreads a note and does not correct it at once, his ear may easily become so accustomed to the false note as even to prefer it to the right one when pointed out. Here, again, if the phrase be transposed, his ear, being free to listen, will at once perceive the fault.

Unless the music is very complex, reading with one hand at a time is not advisable, as it tends to weaken the power of reading at sight; but the *practising* of difficulties with separate hands is most necessary, especially with the left hand, which is not only physically weaker, but less readily obedient to the will than the right.

A teacher should always take care that the pupil understands the meaning of all the Italian or other foreign terms which are met with in the course of his piece, writing the English translation in the margin of the copy. Mere learning of the words from a vocabulary is of little use, but if each term is explained as it occurs, there is a present example of its intended effect, which helps greatly to fix it in the pupil's memory. Thus no pupil will be in the position of the young lady who, being asked why she played a certain Adagio so quickly, replied, 'Well, it's marked "express."'

TECHNIQUE.

In my youthful days, technique pure and simple used to be taught in a very perfunctory manner; according to my recollection, pupils were supposed to begin with five-finger exercises and scales, invariably followed by Czerny's '101 Exercises' (which contain much material quite unsuited to beginners) and the same author's 'Étude de la Velocité.' Thanks to the general improvement in musical education, however, a more intelligent method is followed at the present time, but I find with regret that one important branch of technique is very generally neglected—namely, broken-chord passages, as distinguished from continuous arpeggios. In teaching technique, a distinction should be drawn between those exercises in which the hand keeps its natural position, and those in which the thumb passes under the fingers. To the first class belong the five-finger exercises and the four-chord passages more fully described in my 'Primer of Pianoforte Playing';* to the second, scales and arpeggios; and the second class should never be attempted until the fingers have acquired sufficient strength and freedom of movement by the help of the first. This is not to say that the *theory* of scale-construction should not be taught in the earliest stages, indeed, it is necessary, in order that the chord-passages may be understood.

Formerly it was the custom to teach the melodic form only of the minor scale, but of late I have observed that this form is frequently neglected, and only the harmonic form practised. Both forms should of course receive equal attention, as both are used by composers. Scales fingered with the thumb on black keys should never be practised, except by very advanced pupils, and the same warning applies to arpeggios, with the obvious exception of F sharp major and E flat minor, in which the keys are all black.

When practising five-finger exercises, they should be commenced in slow *tempo* and after a while the speed should be doubled—not slightly increased—without stopping to make the change, and if the pupil's technique is equal to it, the speed may be doubled again with advantage. By this method the pupil's sense of rhythm and proportion is strengthened, whereas the custom of *gradually* quickening finger exercises induces the bad habit of hurrying in passage-playing. The following example may help to make my meaning clear:—



but would overlap to some extent for the sake of variety in the daily work, care being taken not to attempt too much at once:—

ORDER OF TECHNICAL WORK.

- I. Two-finger exercises on consecutive notes (slow trill), to be practised on white keys, black keys, and black and white mixed.
- II. Five-finger exercises, with similar variety of black and white keys.
- III. Exercises on broken chords, with fixed position of hand, in the following and similar forms—



These accustom the fingers to move freely in extended positions, in which the hand is naturally less flexible, and at the same time teach the various major and minor chords and their inversions.

- IV. Exercises with one finger pressed down (inaudibly), the other fingers moving.
- V. The four principal chord-passages, on common chords.
- VI. Diatonic scales.
- VII. Common-chord arpeggios.
- VIII. Chromatic scale.
- IX. Chord-passages and arpeggios on chords of the seventh.
- X. Slow trill in double-thirds.
- XI. Scales with the hands separated by various intervals, also in contrary motion.
- XII. Wrist and half-wrist work in single notes.
- XIII. Double scales.
- XIV. Octaves.
- XV. Various kinds of special technical difficulties, which it is better not to attempt to classify, such as broken chords on extended positions of the tenth or eleventh, repetition exercises, skips, unbroken chords (staccato), part-playing, &c.

FINGERING.

Since the pianoforte is an instrument which depends entirely on finger-movements for the production of music, it follows that the Art of Fingering—that is to say, the use of the fingers in such a manner that the particular key required for each successive note of a composition shall be within easy reach—is one of the most important branches of technical instruction. Now the manner in which this art is commonly taught does not appear to be quite satisfactory; it is too mechanical and unintelligent. The customary method is to mark the notes, or most of them, with a corresponding numeral, and then to tell the pupil to 'pay attention to the fingering.' This advice, sound enough as far as it goes, does

very little towards enabling the pupil to choose his own fingering, and it is only after years of practice, and innumerable repetitions of passages similarly fingered, that habits are formed, sufficiently fixed to allow of the fingers going their own way, as it were, instinctively. But the principles of fingering are few and simple, and their practical application is by no means uninteresting, and it is quite possible so to present these principles to the pupil, even in the early stages, that he shall not only see what he ought to do, but shall know why it is done. Once this is accomplished, the fingering ceases to be a command to do so and so, and becomes what it ought to be, a reminder of a certain change of position, made with a definite object in view.

Taking, then, the right-hand part of a simple piece of music of legato character, preferably one in which there is no great variety in the length of the notes, and starting from the obvious fact that five fingers cover five consecutive notes, and that consequently no marked fingering would be needed if the piece did not exceed this compass, the first step would be to point out to the pupil the earliest moment at which the fingers would be all used up, and a change from the original position would become necessary. The teacher would then write the appropriate number over the first note of the new position, and at the same time explain the method by which the change was effected, whether by contraction, extension, or passing of the thumb. Then the pupil would be required to find out for himself how far he could continue in the new position, and as soon as further progress became impossible without break of legato, by what means he could enter upon another position so as to cover the largest possible number of the succeeding notes. Having determined this, and marked the figure over the first note of the new position, he would proceed onwards, the object being to arrive at the end of the piece with as few changes of position as possible, the first note of each change being marked with its proper figure, thus illustrating the chief principle of all good fingering, and at the same time the use of the marks. For such exercises as these, pieces without printed fingering are naturally best, but unfingered editions are rare now-a-days, and if it is necessary to use a fingered copy a small circle should be drawn round the important figures, thus ③, which will cause them to stand out prominently from among the others.

To assist the pupil in choosing the means of escape from one position to another, two general rules may be laid down—first, that contractions are better than extensions when both are available; and, secondly, that both extensions and contractions are better when the thumb is employed than when made between any two of the fingers. Of course these general principles apply equally to the

left hand, but in either hand to legato passages only, and the teacher will naturally take the opportunity to explain the fingering of chords, repeated notes, &c., as occasion serves.

Some editions there are, but not many, in which the method just described is strictly adhered to, moments of change of position alone being marked, and with a single figure, but it will be found better, as a rule, to mark *two* figures, the first giving the change of position, and the second showing the direction which the passage takes after the change. Editions which are very full of fingering, and especially those which make a point of marking every note—and there are such—should be avoided; the mass of figures dazzles the eye, and the reasons for the marking not being obvious, the pupil usually disregards them altogether, and fingers by the light of nature, with lamentable results. But even here there is a remedy: the teacher should draw a small circle round each really important figure, and so enable the pupil to distinguish it from the remainder. It is also well for the pupil to do this for himself, in the case of any note which he may have practised with false fingering and finds a difficulty in correcting.

To ensure quick and correct reading of the fingering, pupils should be taught that it is best, when attacking a new piece, to read the fingering first and the note afterwards. As a rule, a pupil seeing the note G plays it, and then (perhaps) looks to see if he has got the right finger on it. This requires two distinct mental efforts, and takes more time than the method, easily acquired after a little practice, of reading, say, 'second finger on G,' when his second finger moves instinctively towards its note, and the thing is done at once.

One more point of importance. The pupil should never be allowed to depart from the marked fingering, even for the better, without marking in the alteration legibly. Although he may remember the new fingering perfectly, the fact of playing a note with one finger while he sees a different finger marked tends to destroy that intimate connection between eye and finger which, when established, is of such great assistance in learning fresh music.

The difficulty of acquiring certainty in reading fingering is no doubt aggravated by the unfortunate fact that there are two systems in use, English and foreign, and as most pupils begin with one system alone, the other has to be learnt subsequently, and dire confusion, for a time at least, is the consequence. To avoid, or at any rate to lessen this confusion, the best plan is to consider the new system as consisting not of numbers at all, but of *signs* representing certain fingers. For instance, in passing from English to foreign, the number 5 for the little finger offers no difficulty, the 1 (considered as a vertical line merely) is easily understood to represent the thumb, and the only figure which really needs learning is the 3 for the middle

finger, since the remaining two, 2 and 4, occur far less frequently, and then nearly always in immediate connection with 3 or 1, which makes them comparatively easy to read.

(To be continued.)

LADY HALLÉ'S FIRST APPEARANCE IN ENGLAND.

THE announcement that Lady Hallé is about to retire from the concert platform and devote herself to teaching is one that will be received with widespread regret, and nowhere more so than in this country, as for many years she has formed an important part of our musical life. It may, therefore, not be inopportune to recall the circumstances attending the initial visit to Great Britain of the most distinguished of lady violinists.

Half-a-century, *plus* one year, has passed since little Wilhelmine Neruda, a child of nine, first set her foot on these shores. Like Joachim—who, as a boy, made his first bow before an English audience at Drury Lane at a 'benefit' of Mr. Alfred Bunn—Miss Neruda was introduced within the walls of a theatre and not a concert-room. In the year 1849 Mr. J. M. Maddox was giving operatic representations at the Princess's Theatre, in Oxford Street. Playbills of these performances are preserved in the British Museum. That of 'Monday, April 30, 1849,' contains the following announcement—

Extraordinary attraction.

First appearance in England of

The sisters NERUDA and brother Victor

From Vienna—celebrated for their musical talent, who are engaged for *two nights only*, this evening and to-morrow.

Thus it will be seen that the child-fiddler was not heralded as a great star, but as one of a constellation. The *Musical World*, then edited by Mr. J. W. Davison, warmly welcomed the clever family, with a special tribute to the genius of little Wilhelmine. 'J. W. D.' said:—

THE NERUDA FAMILY.

On Monday evening [April 30, 1849], after the performance of Carafa's opera, the *Heart of Mid Lothian*, at the Princess's Theatre, these talented children appeared for the first time before an English audience, by whom they were welcomed in a most encouraging manner. The Neruda family consists of two girls and one boy—viz., Amalie, aged about twelve (pianist), Wilhelmine, aged nine (violinist), and Victor, aged eleven (violoncellist). Victor and Amalie have been most highly commended by the German critics: on this occasion, Wilhelmine, the little violinist, had the position assigned her of sustaining the reputation of the family, and the little violinist came off with the greatest *éclat*; she may justly be deemed a prodigy. Vieuxtemps's 'Arpeggio,' for violin, violoncello, and piano, gave Wilhelmine an opportunity of displaying her effective bold style of bowing to great advantage, which was excellently relieved by the clever accompaniments of Victor and Amalie on the violoncello and piano. We are sorry the public did not hear the two last named in more

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important pieces, knowing, as we do, their great talent from the frequent opportunities we had of hearing them when in Berlin. Ernst's celebrated *Carnaval de Venise* was the next piece selected to display the extraordinary capabilities of the young Wilhelmine. This humorous piece, calculated to display, to the utmost, the violinist's command over the instrument, was executed with so great a degree of taste, precision, and confidence, that it elicited the most rapturous applause from the audience, and an encore was vociferously called for, but Wilhelmine would only return and acknowledge the compliments by a graceful obeisance. We have no doubt that Mr. Maddox, to whom the credit is due of introducing to the musical public these clever children, will be rewarded by the patronage of the public. (*Musical World*, May 5, 1849.)

The same critic (Mr. Davison), who called Miss Neruda the 'Arabella Goddard of violinists,' thus noticed the little prodigy in *The Times*:—

PRINCESS'S THEATRE.

A remarkably clever trio of children have made their appearance here, and have obtained unanimous applause. The Neruda family consists of two girls, Wilhelmine and Amalie, violinist and pianist, and Victor, violoncellist. Their respective ages are stated to be 9, 12, and 11. Wilhelmine, the violinist, aged 9, appears to be the star. Her performance of Vieuxtemps's *Arpeggio* and Ernst's *Carnaval de Venise* are really wonderful, nor does it require any apology on the score of her tender age. After the Milanollos we have no recollection of such remarkable precocity of talent. Those who are curious about musical phenomena may advantageously spend half-an-hour at the Princess's in listening to this little prodigy, whose style and execution are equally remarkable. Wilhelmine is accompanied to perfection by Victor and Amalie on the violoncello and piano. (*The Times*, May 7, 1849.)

The extraordinary success that attended their wonderful performances, which 'completely took the audience by surprise,' resulted in a re-engagement for six nights. Moreover, further re-engagements followed, and instead of two nights—the limit of the original engagement—the Nerudas made eighteen appearances.

Amongst the pieces played by Miss Wilhelmine we find Ernst's 'Carnival of Venice,' De Beriot's Violin Concerto, Vieuxtemps's 'Les Arpeges,' his celebrated 'Recollections of America,' and Variations on the air 'Yankee Doodle' for violin, with accompaniment for violoncello and pianoforte, the last-named instruments being played by Amalie and Victor Neruda. For her 'benefit,' on May 15, the playbill furnishes this interesting announcement as No. 4 of the programme:—

God save the Queen,
composed and performed by
Mademoiselle Wilhelmine Neruda.

It may not be generally known that the great little fiddler appeared, at the age of nine, as a composer!

The scene of Wilhelmine Neruda's triumphs was soon to be removed from the theatrical atmosphere of the 'Princess's' to the purer air of the concert platform. At the Philharmonic Society's concert of June 11, 1849—then held at the now demolished Hanover Square Rooms—she played De Beriot's Concerto—the programme may, however, be given in full as a

specimen Philharmonic programme of half-a-century ago:—



UNDER THE IMMEDIATE PATRONAGE OF
HER MAJESTY.

PHILHARMONIC SOCIETY.

SEVENTH CONCERT, MONDAY, JUNE 11, 1849.

PART I.

Sinfonia in C, No. 1, Grand Haydn.
Recit ('Vattene Prence' (Idomeneo) Mozart.
Terzetto ('Pria di partir' Miss Williams
& Mr. Lockey Miss M. Williams
Concert Stück, pianoforte, Madame Dulcken C. M. von Weber.
Aria, 'Lascia amor' (Orlando), Mr. H. Phillips Handel.
Concerto, violin, Mdlle. Wilhelmine Neruda De Beriot.
Aria, 'O salutaris hostia,' Miss Andrews Cherubini.
Overture, 'A Midsummer Night's Dream' Mendelssohn-Bartholdy.

PART II.

Sinfonia, No. 9 (composed expressly for this Society).
Terminating with Schiller's Ode to Joy. Beethoven.
The principal voice parts by Miss Williams, Miss
M. Williams, Mr. Lockey, and Mr. H. Phillips.
Conductor, Mr. COSTA.

The musical critics of *The Times* and the *Athenæum* were redoubtable men in those days (though no reflection is cast on the present worthy holders of those important offices), and they were often of one mind as to 'anything new.' But in regard to Wilhelmine Neruda the two lions did not roar in unison. Mr. Chorley, of the *Athenæum*, had no fancy for prodigies. He gave vent to his feelings on this point in the following protest, which formed part of his notice of the Philharmonic concert in the columns of the *Athenæum*:—

With regard to the violin solo;—no just person (even supposing that he does not hold our opinions regarding precocious and prodigious exhibitions) could oppose the appearance of a child-player already hackneyed on the stage of the *Princess's Theatre*, when Ernst and Molique have compositions to offer yet unknown—when Joachim is here, the most promising genius of the day, and signally improved since his last visit. Mdlle. Wilhelmine Neruda—whom we may name since there is small chance of our remarks reaching her painfully—has been capitally trained—and may, in time, emulate those more distinguished girl-violinists, the sisters Milanollo; but childish curiosity and indulgent applause—were they not destructive to their victim—are not the emotions to excite which the *Philharmonic Concerts* were founded. An artistic exhibition is thereby sunk to one of those inane shows which persons of quality not nice in their pleasures may frequent, but from which the thoughtful and the accomplished will recoil. Neither music nor morality (in the high sense of the latter word) will accredit such puerile and catch-penny work. (*Athenæum*, June 16, 1849.)

It may be doubted whether Mr. Chorley ever looked upon any lady violinists with favour. Only thirty years ago, in writing on the subject in the *Athenæum*, he said: 'The fair sex are encroaching on all man's privileges.' Poor man! Poor Mr. Chorley! many a fair fiddler will compassionately exclaim.

A very interesting, and hitherto unpublished testimony to the extraordinary gifts of the child violinist is furnished in the following extract. It is from a letter dated June 12, 1849 (the day after the concert), and written by the late William Bartholomew (the translator of Mendelssohn's 'Elijah') to the late Mr. Joseph Moore, the factotum of the Birmingham Musical Festival, just as Councillor G. H. Johnstone is at the present time:—

A little girl—a child in years and person—but a perfect miniature Paganini, played last night to the Philharmonic audience a concerto of De Beriot's on the violin. Her tone, her intonation, her execution, especially with the bow hand, were all perfect—the latter is beautiful: her graceful and elastic wrist produced some of the most sparkling staccatos by up and down bowing that I ever heard. Mr. Anderson found this child out, and brought her forward from the Princess's Theatre into her proper sphere. At the Saturday's rehearsal she played us the 'Carnival of Venice' after she had ended the De Beriot concerto. I hope she may meet with the patronage she merits.

Has not Bartholomew's wish been fully realized?

OCCASIONAL NOTES.

As special attention will be called to Cardinal Newman's great poem 'The Dream of Gerontius' by reason of its musical setting by Mr. Edward Elgar, to be first performed at the Birmingham Musical Festival on the 3rd inst., a few particulars in regard to its history may not prove unacceptable. 'The Dream of Gerontius' was written in the year 1865, when Newman was in his sixty-fifth year, and shortly after the close of his great controversy with Charles Kingsley. It is recorded that he thought so little of the poem that when the editor of a periodical 'asked him for something,' he said: 'I have routed this out of a drawer'; and it is also said that he (Newman) consigned the manuscript to the waste paper basket, and that it was rescued therefrom by a friend. All this shows that the author little thought that his verses would attain the fame that has befallen them.

It is stated in the usually accurate Julian's 'Dictionary of Hymnology,' and also elsewhere, that the poem was first published in Newman's 'Verses on various Occasions,' in the year 1868. As a matter of fact, 'The Dream of Gerontius' made its first appearance separately, in a 32mo booklet of fifty-five pages, published at sixpence by Messrs. Burns, Lambert and Oates, three years earlier—i.e., in 1865. Moreover, it appeared anonymously, so far as the title-page of the tiny publication was concerned, the only indication of its authorship being a modest 'J. H. N.' at the foot of the Latin dedication to 'Fratri Desideratissimo, Joanni Joseph Gordon.'

'The Dream of Gerontius' attracted the attention of two of the most remarkable Englishmen of this century—Mr. Gladstone and General Gordon. In his 'Notes from a Diary, 1873-1881,' the Right Hon. Sir Mountstuart E. Grant Duff says, under

date May 19, 1879, when the Gladstones were his guests: 'At dinner we talked of Newman, whose *Dream of Gerontius* Gladstone puts very high, so high that he speaks of it in the same breath as the *Divina Commedia*!' Could higher tribute be paid? In regard to General Gordon, we are told that 'it "took away his [Newman's] breath" to find, one morning in 1885, among his letters one from Frank Power's sister, to say that she possessed a relic from Kartoum—a copy of *The Dream of Gerontius* given to her brother by Gordon, and scored by Gordon with incisive pencil marks at such passages as "Now that the hour is come, my fear is fled" and "Pray for me, O my friends," and elsewhere throughout the poem.' Mr. Frank Power was the special correspondent of *The Times* in Kartoum. Further information in connection with this interesting incident is furnished by a letter, written by Mr. E. A. Maund to General Gordon's sister, under date, London, January 30, 1888:—

Dear Miss Gordon,—On my return from Africa, I heard you were writing reminiscences of your brother, General Gordon, and at the same time recollected that there had been some controversy about that little book *The Dream of Gerontius*, which he gave to Mr. Power at Kartoum, and which the latter mentions in his letters home and afterwards sent to his sister. It may be of interest to some to know how it was that General Gordon had this little Roman Catholic poem with him in Kartoum.

The day he left, your brother related to me how his spiritual life was changed by what he experienced at his father's death-bed, as, gazing on the lifeless form, he thought: 'Is this what we all have to come to?' This led to a strong discussion on death, when I remarked that some of his ideas reminded me of Dr. Newman's little book, *The Dream of Gerontius*. Whereupon he said he should like to read it; and I promised to send it after him to Egypt.*

The book was duly sent to Gordon, and acknowledged by him on a post card, dated 'Kartoum, March 7, 1884,' with the result already referred to—viz., those 'incisive pencil marks,' which took Newman's breath away. In conclusion, 'The Dream of Gerontius' has become widely known by the fine hymn 'Praise to the Holiest in the height,' which occurs and re-occurs in the poem. It first came into use on its appearance in 'Hymns Ancient and Modern' in 1868, where it is associated with Dr. Dykes's tune. Those who were fortunate enough to be present at the funeral of Mr. Gladstone in Westminster Abbey, two years ago, will not soon forget the thrilling effect of that noble hymn, sung by the great congregation over the body of the dead statesman on that memorable occasion.

THE current issue of the *School Music Review* contains an interesting article, by Mr. C. Egerton Lowe, on 'The Associated Board Examinations.' Mr. Lowe has made a digest of all the pianoforte pieces used at these examinations since their commencement, with the result that of a total of 524 pieces, only twelve are by British composers! The number of composers represented is sixty-nine, of whom four are British. It is no wonder that a German musician should have remarked to the writer of the article: 'I cannot understand you English. You are so intensely patriotic in everything except music; but in that you apparently prefer the poorest stuff by a foreign composer to the very best and highest art your own countrymen produce.' Yes, we are not only a much-examined people, but a funny folk in matters musical.

* Letters of General C. G. Gordon to his sister, M. A. Gordon Macmillan and Co., Ltd., 1888, p. 402.

There could be no greater contrast between the equipment of and the music sung at Hereford Festivals of half-a-century ago and that just held than the meeting of 1846, which was one of curious interest. As the Cathedral organ was out of order at the time, an instrument was lent for the occasion by the Rev. R. L. Freer! Amongst the principal performers was John Liptrot Hatton, who appeared as composer, solo pianist, and vocalist at two of the evening concerts. Two songs by him, 'The Chapel' and 'The Shepherd's winter song,' were sung by Miss Dolby, concerning which the *Musical World*, by the pen of Mr. J. W. Davison, said:—

These songs are the composition of Mr. J. L. Hatton, an English artist of distinguished talent, who should know better how to regard his art and respect the public, than to adopt the questionable procedure of publishing them under an uncouth hyperborean signature 'Czapek.' They are exceedingly clever and musician-like, and will win favour on the score of their own merits, without the subterfuge of pseudonymous parentage.

Hatton cleverly performed Mozart's beautiful Piano-forte Concerto in D minor, and took part in Beethoven's Quintet for pianoforte and wind instruments. He also sang a chansonnette of his own composition, 'Le Savoyard'—'a piece of drollery,' we are told, 'which was vociferously encored, and the words of which consisted of a mixture of the French and Italian languages, common on the Italian frontier.'

THE Prospectus of the approaching Birmingham Festival is a very different publication from that of 1837, which was very much in the nature of a broadside. This document, a copy of which is before us, contained the following curious information as to the mode of transit from the Metropolis in the ante-railway days:—

'Coaches leave London at almost every hour of the day from the Swan with two Necks, Lad Lane [and nine other inns]: and as there will not be found sufficient conveyance for the whole Party on one day, a portion of the performers must secure their places on the Saturday, and the others on the Sunday!'

In the present day, of course, a Crewe locomotive can transport the 'whole Party' in less than three hours from the Metropolis to Hardwareopolis.

THE Barrow-in-Furness second annual musical Festival and Eisteddfod is announced to be held on November 14 and 15, when various vocal and instrumental competitions will take place. Mr. T. J. Symons, 2, Strawberry Terrace, Barrow-in-Furness, is the honorary secretary. For the musical adjudications Dr. McNaught will be the judge—and a good judge too!

The Sacred Harmonic Society seems so entirely to belong to the dead past that the receipt of the 'Report [the forty-third] of the Benevolent Fund of the Sacred Harmonic Society for the year 1899' comes almost as a surprise, and recalls those never to be forgotten oratorio performances in Exeter Hall under Costa's autocratic sway. Yet the treasurer of the Benevolent Fund disbursed no less a sum than £184 in relief last year, and the invested funds, 2½ per cent. Stock, are certified as standing at £1,620. There are now eleven annuitants on the fund. The first on the list is 'A professional member of the alto chorus for nearly twenty years, elected January, 1878.' What a number of interesting reminiscences she (or he) could tell!

OUR true-born Briton correspondent (*vide* p. 591 of our last issue) has been carrying on his manufacture of foreignizing the names of native musicians. Here is a portion of his output for the past month:—

M. le Brasseur.
G. Bodenkammer.
Enrico Poltrone.
F. Vacheloupe.
Giovanni Occidente.
Edouard Réseau de la Brioché.
Versare Serratura.
Herr Lauter Mensch.

(To be continued.)

AN Italian writer, Signor Cambiasi, has compiled biographical notices of all the composers known to have produced operatic works in Italy. Their number, in round figures, is 2,250, including 165 foreigners, while their compositions for the lyrical stage total in the aggregate to 14,000. Of these, only about 80 still remain on the repertory of operatic establishments; certainly a minority altogether out of proportion to the enormous 'output.' And how much anxious labour, disappointed hope, and many heartburnings may there not be represented by many of the remaining 13,920 now on the shelf and likely to remain there!

THE Council of the University of Melbourne invite applications for the Professorship of Music and the Directorship of the University Conservatorium of Music in that city, which will become vacant on January 1 next. The fixed salary is about £800 per annum. All particulars can be obtained from the Agent-General for Victoria, General Sir Andrew Clarke, 15, Victoria Street, Westminster.

THOSE who wish to procure a copy of Sir George Grove's 'Dictionary of Music and Musicians' at the reduced price may be advised to do so without delay, as we understand that the special terms of purchase (two guineas for the four volumes) will be withdrawn on February 1, 1901. After that date the publishers intend to issue the work at the price of four guineas, just double that for which it may be obtained during the next four months.

WITH reference to the letter which appeared in our last issue (p. 612) relating to the grave of Dr. S. S. Wesley, we are glad to learn that the family of the distinguished composer have arranged to do everything that is necessary in the way of restoring the stone, including the recutting and releading of the inscription, &c. Therefore no subscriptions for this purpose will be needed.

THE lecture arrangements for the forthcoming term at the Royal Academy of Music are as follows:—

Sir Alexander C. Mackenzie, four lectures on 'The History of Music,' September 26, October 3, 10, 17.

Miss Grace Jean Crocker, two lectures, October 24, 31.

Mr. E. F. Jacques, three lectures, 'The Æsthetics of Music,' November 7, 14, 21.

Mr. J. A. Fuller Maitland, three lectures on 'The development of Pianoforte Technique in the Nineteenth Century,' November 28, December 5, 12.

DR. ARTHUR HENRY MANN, organist of King's College, Cambridge, has been appointed chorus-master of the Norwich Musical Festival in succession to Dr. Horace Hill, deceased. On the 16th of May last Dr. Mann, who is a native of Norwich, completed his jubilee. He was a chorister in the Cathedral under the celebrated Dr. Zechariah Buck. The following organ appointments have been held by him: St. Peter's, Wolverhampton, 1870; Tottenhall Parish Church, 1871; Beverley Minster, 1875; and King's College, Cambridge, 1876, which post he has held and still holds with much distinction. Dr. Mann became a Fellow of the College of Organists in 1871, and took the degrees of Bachelor in Music and Doctor in Music at Oxford University in 1874 and 1882 respectively. He was appointed organist to the University of Cambridge in 1897, and he is an honorary member of the Royal Academy of Music. The Norwich chorus-master is well known as a great lover of Handel and as an editor. In the latter connection he has done good work in compiling (with Mr. Fuller Maitland) the Catalogue of Music in the Fitzwilliam Museum, Cambridge, as musical editor of the Church of England Hymnal, and of Tallis's Motet for forty voices. His compositions are almost exclusively for the church. For nearly a quarter of a century the musical service at King's College, Cambridge, has attained great and well-merited celebrity. As a church choirtrainer Dr. Mann stands in the front rank, and there is little doubt that the wisdom of the choice of the Norwich Committee will be fully justified. Hearty congratulations to Dr. Mann.

AMONGST the Europeans in the Legations at Peking during that recent terrible period of suspense was Mr. Berthold George Tours, eldest son of the late and much esteemed Berthold Tours. Young Mr. Tours, mainly by his own indomitable perseverance in the matter of hard study, succeeded in entering the Diplomatic service seven years ago. Here is his record, extracted from the official Foreign Office List:—

TOURS, BERTHOLD GEORGE

Passed a competitive examination, February 18, 1893, and was appointed a Student Interpreter in China, March 7, 1893. Promoted to be a 2nd Class Assistant, September 27, 1897. Has been in discharge of the duties of Accountant at Peking since May 19, 1899.

Mr. B. G. Tours has inherited some of his father's musical gifts, as an Evening Service by him, in the key of D, is to be found in Messrs. Novello's catalogue. It is no wonder that Mr. Tours was proud of his son's success in the Diplomatic service; and it must be a source of supreme satisfaction and thankfulness to his mother that her son and his young wife and child have escaped the perils that were almost too awful to contemplate.

MR. EDWARD LLOYD was announced to take his farewell of public life in December next. But, like other distinguished artists, he finds it exceedingly difficult to say 'Good-bye.' It appears that he intends to add a very considerable *coda* to his farewell, first by singing at the Cincinnati Musical Festival of 1902, and after that making an extensive professional tour in South Africa and in Australia. The eminent tenor has not hitherto visited these Colonies, and therefore it may be taken for granted that he will receive a right royal welcome from many sons and daughters in those parts of Greater Britain.

THE Vice-Chancellor of Oxford has appointed Dr. Iliffe organist to the University in the place of the late Dr. Taylor. Dr. Iliffe came to reside in Oxford as far back as 1878, when he was for a time organist of St. Barnabas' Church. Since 1883 he has been organist of St. John's College, where his quiet, unostentatious work has earned for him the respect and regard of the President and Fellows. He duly proceeded to the degrees of B.A. and M.A., though fully occupied with his daily work as a musician. Besides devoting some of his leisure to composition, Dr. Iliffe is an ardent student of the art of music, and probably many of our readers have reaped the benefit of his admirable critical analysis of Bach's 'Wohltemperirte Clavier,' issued in No. 56 of Novello's Primers. As a conductor, Dr. Iliffe has also done good work in producing at the concerts of the Eglesfield (Queen's College) Musical Society new cantatas and other compositions from the pens of Prout, Mee, Bridge, Gadsby, Woods, Sweeting, and others.

THE forthcoming issue is announced by Messrs. Breitkopf and Härtel of the first complete edition of the works of Victoria (better known as Vittoria), one of the classics of polyphonic music, and a contemporary and, to some extent, the successor of Palestrina. The publication, which is being prepared on the same liberal scale as the other standard editions of the great masters published by the eminent Leipzig firm, is edited by Dr. Felipe Pedrell, the distinguished Spanish musical savant, who has been engaged for many years in a special study of the compositions of his illustrious countryman. A complete and critically revised edition of Vittoria's works will be specially welcome to all earnest musicians, as many of his masses, motets, &c., have hitherto been almost inaccessible to the student.

DR. McNAUGHT—like the proverbial omnibus driver who spends his 'day off' in sitting beside a brother Jehu—improved the occasion of his holiday in Lakeland by delivering two addresses on choral singing. The first, at Morecambe, had reference to 'the preparation of music for competition, conducting, and the methods of adjudication'; the second, at Kendal, was entitled 'How to teach choral singing.' In the course of his many words of wisdom, Dr. McNaught said: 'It was true that the success of a conductor depended upon the material of the choir, but it was equally true that the choir depended upon the skill and sagacity of the conductor. Therefore, the study of the *training of conductors* must precede the study of the *training of choirs*.' No truer words have ever been spoken in connection with this important subject.

A PROVINCIAL journal, in an appreciative notice of the article on 'The wives of some great composers,' which appeared in our last issue, states that the two wives of J. S. Bach are buried in Westminster Abbey. This is a grave perversion of the truth.

AN echo of the Hereford Festival:

Q. Why is a baker like a Tonic Sol-faist?
A. Because he kneads the movable dough.

ST. MICHAEL'S COLLEGE, Tenbury, founded by and so long associated with the late Sir Frederick Ouseley, will form the subject of an illustrated and descriptive article in our next issue.

THE HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE pleasant city on the banks of the Wyfe furnished the locale of the 'One hundred and seventy-seventh meeting of the Three Choirs of Hereford, Gloucester, and Worcester, for the benefit of the Widows and Orphans of Clergymen in the three dioceses,' to give the Festival its full title. It would be hardly fair to make a comparison with the sister cities in the matter of the natural advantages which belong to Hereford; but one cannot help taking into account the spacious Close—and how beautiful that verdant setting of the venerable pile appeared on those sunshiny Festival days—the broad thoroughfares of the city, and the picturesque river flowing its tranquil course Severnwards—all these externals are not without their effect upon one who visits these music meetings in the right spirit.

Before placing upon record the daily doings of the Festival, I may refer to two features of the event because they deserve special mention. It is a matter of sincere congratulation that for the first time in the long history of these meetings the chorus was selected entirely from the trio of cities. Hitherto, outside assistance has had to be sought in the choral department; but the attainments of the chorus at the recent meeting have fully justified this new departure. Moreover, Dr. Sinclair had gathered together a body of voices of whom any conductor might feel proud. One of course missed the magnetising influence of the Sheffield folk, but for all that the Hereford Festival choir proved to be a very capable body of singers, and full acknowledgment must be made of their efficiency; it is their just due.

But however good a choir may be, it becomes backboneless without a conductor who knows his business. Such an one is Dr. G. R. Sinclair. Energetic, resourceful, tactful, and businesslike to a degree, the present organist of Hereford Cathedral proved himself to be the right man in the right place. He knew what he wanted and he got it without beating about the bush or wasting time. The performances conducted by him throughout the Festival reached a very high level of excellence, and any evidence of supergesture, resulting from his boundless energy, in the use of his baton may be forgiven when the results were so uniformly praiseworthy.

Statistics are dry reading, yet THE MUSICAL TIMES would belie its traditions of being a record for future reference were certain figures to be omitted. Exclusive of extra instruments for special works, the band (ably led by Mr. Arthur W. Payne) numbered some seventy players, of whom forty-two were 'strings,' who proved themselves to be a very capable body of performers. The Festival chorus consisted of 241 voices, distributed thus:—

SOPRANOS: Ladies, 52	ALTOS: Ladies, 46	TENORS: BASSES:
Boys, 23	Men, 12	50
75	58	

THE SPECIAL OPENING SERVICE.

The Festival was worthily inaugurated on Sunday morning, the 9th ult., by a special service in the fine old Cathedral. Whilst waiting for its commencement my thoughts retrospected, as it were, to some former organists of the fine old fane, of whom the most distinguished were Dr. John Bull (1582-1591), John Clarke-Whitfield (1820-1832), and Samuel Sebastian Wesley (1832-1835). But one was soon recalled from the dead past to the living present by the strains of Sir Alexander Mackenzie's *Benedictus* (for orchestra), which, by reason of its solemnity, formed a fitting opening voluntary on this occasion. And here it may

be stated that the entire Festival forces (with the exception of the soloists) took part in this service, that they occupied the temporary orchestra erected in front of the West door of the Cathedral, and that Dr. Sinclair—arrayed in the gorgeous robes of a Doctor of Music—conducted. The special Psalms (xvi. and xlviii.) were sung to a very melodious single chant (in A) by Garrett and a double chant (in D) by Dr. Sinclair. The occasional employment of the orchestra in the Psalms was not only most judicious, but exceedingly effective, especially the drums in the verse 'Though the waters thereof rage and swell: and though the mountains shake at the tempest of the same,' and the brass at the words 'He maketh wars to cease . . . and burneth the chariots in the fire.' The *Glorias*, with full band and chorus of 300 performers, were overwhelming in their simple grandeur. The setting of the *Te Deum* and *Benedictus* was that in the key of F, composed by Mr. Edward Elgar for the last Hereford Festival (in 1897). No one can question the appropriateness of this very remarkable composition—a favourite of its composer's, I believe—on such an occasion. To those who would say 'This is not church music,' the composer might very naturally reply: 'I wrote my work on Festival lines, and therefore it should be judged from that point of view, and not from that of Gibbons in F.' It would be interesting to know what Tallis would have said to Smart in F! But to return to the service. The first anthem, Ouseley's 'It came even to pass' was doubtless selected as a tribute to the memory of a former Precentor and Canon of Hereford and one who did so much for the Cathedral and English church music. With its orchestral accompaniment it well merited a place in the service so eminently Festival in character, and the charming quartet 'For He is good' furnished a very pleasant contrast. 'All people that on earth do dwell,' sung to the Old Hundredth tune, in which the great congregation joined, was taken at a stately rate of speed, and not rushed along at an outrageous pace. An excellent and short sermon, preached by the Rev. Russell Wakefield, vicar of St. Mary's, Marylebone, was followed by the Offertory, during which Dr. C. H. Lloyd's melodious Festival Overture was played. Beethoven's 'Hallelujah' furnished the second anthem, and a very inspiring service was brought to a close with Sir John Stainer's devotional *Sevenfold Amen*. Mr. Percy C. Hull, who presided at the temporary Festival organ—specially erected by Messrs. Nicholson and Son, of Worcester—played Bach's noble G minor Prelude and Fugue on the Cathedral (Willis) organ as the great congregation of some 3,000 people dispersed.

A PATRIOTIC PERFORMANCE.

The whole of Monday was devoted to rehearsals. Tuesday morning witnessed what was termed a 'Patriotic Performance,' not a particularly nice definition in connection with the House of God. The occasion furnished two of the four novelties of the Festival. Following the National Anthem, Sir Hubert Parry came forward to conduct his *Thanksgiving Te Deum*, 'composed . . . to commemorate the noble achievements of the British Forces in South Africa.' The *Te Deum* has been so ably described in the September issue of THE MUSICAL TIMES that there is no need to give details of its constructive excellence. Suffice it to say that, in this, his latest work, Sir Hubert Parry fully sustains his high reputation for vigorous music, in which contrapuntal skill go hand in hand with broad choral effects and exciting climaxes. It was a worthy contribution to the Festival. The difficulties of the work were probably handicapped

by the Latin words to which the Hymn is set, as singers often fail to get their best tone when singing in a strange language, moreover, they are apt to be deficient in attack from the same cause. The rendering was hardly an ideal one, although all concerned did their best under the circumstances. The soloists were Madame Ella Russell, Miss Agnes Nicholls, Miss Muriel Foster, and Mr. Andrew Black.

To the Te Deum succeeded the noble Symphony in D (No. 2) of Brahms—a work that has long been accepted as a classic of high degree—which received a very satisfactory rendering under Dr. Sinclair's baton. The second Festival novelty, Professor Stanford's setting of Mr. W. E. Henley's expressive lines entitled 'Last Post,' was next performed. This 'Choral Song' gave evidence of that skill in craftsmanship and grasp of effect which has long been one of the attributes of the Cambridge Professor. As its title implies, the bugle call—blown over the grave of fallen warriors—is a prominent feature of the work; but at Hereford the bugle was replaced by a valve trumpet, not only in the opening symphony, but also in the concluding section, when the 'call' was heard echowise from far away in a distant part of the Cathedral. The work, which was performed at one of the State Concerts last year, received a very effective interpretation under the direction of the composer.

After the interval Verdi's 'Requiem' was presented, under Dr. Sinclair's conductorship. With the recollection of the memorable performances of the work in 1875 at the Royal Albert Hall, under the composer's direction, it would not be fair for me to make comparisons with the rendering it received at Hereford. But this may be said—in terms more or less military, as becometh a 'patriotic performance'—that Dr. Sinclair brought his forces through with flying colours. That the solo portions were in safe keeping, it is only necessary to mention the names of the soloists—Madame Albani, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Andrew Black.

THE EVENING CONCERT.

This took place in the Shire Hall in the presence of a large audience. The attractive programme may be quoted in full:—

1. Overture—'Die Zauberflöte' Mozart.
2. Scene III. from 'Caractacus' (for Soli and Chorus) Edward Elgar
Madame ELLA RUSSELL and Mr. EDWARD LLOYD.
(Conducted by the Composer.)
3. Romance in F (for Solo Violin and Orchestra) Beethoven.
Mr. ARTHUR W. PAYNE.
4. Ballade—'La Fiancée du Timbalier' Saint-Saëns.
Miss MARIE BREMA.
5. 'Siegfried Idyll' Wagner.
6. Overture—'The Flying Dutchman' Wagner.
7. Scene—'Ocean, thou mighty monster' ('Oberon') Weber.
Madame ELLA RUSSELL.
8. Prelied—'Die Meistersinger' Wagner.
Mr. EDWARD LLOYD.
9. Songs—
 'Der Doppelgänger' (Orchestrated by Theodor Thomas) Schubert.
 'Der Erlkönig' (Orchestrated by Anton Seidl) Loewe.
Miss MARIE BREMA.
10. Hungarian Rhapsody (No. 2, in D minor and G major) .. Liszt.

The outstanding features of the concert were the dramatically powerful scene from 'Caractacus,' in which Madame Russell and Mr. Edward Lloyd greatly distinguished themselves, and Saint-Saëns's delightful song, delightfully sung by Miss Brema. Beethoven's Romance in F was artistically interpreted by Mr.

Arthur W. Payne, the well known leader of the Queen's Hall orchestra. In the various orchestral numbers Dr. Sinclair gave further evidence of his natural conducting gifts.

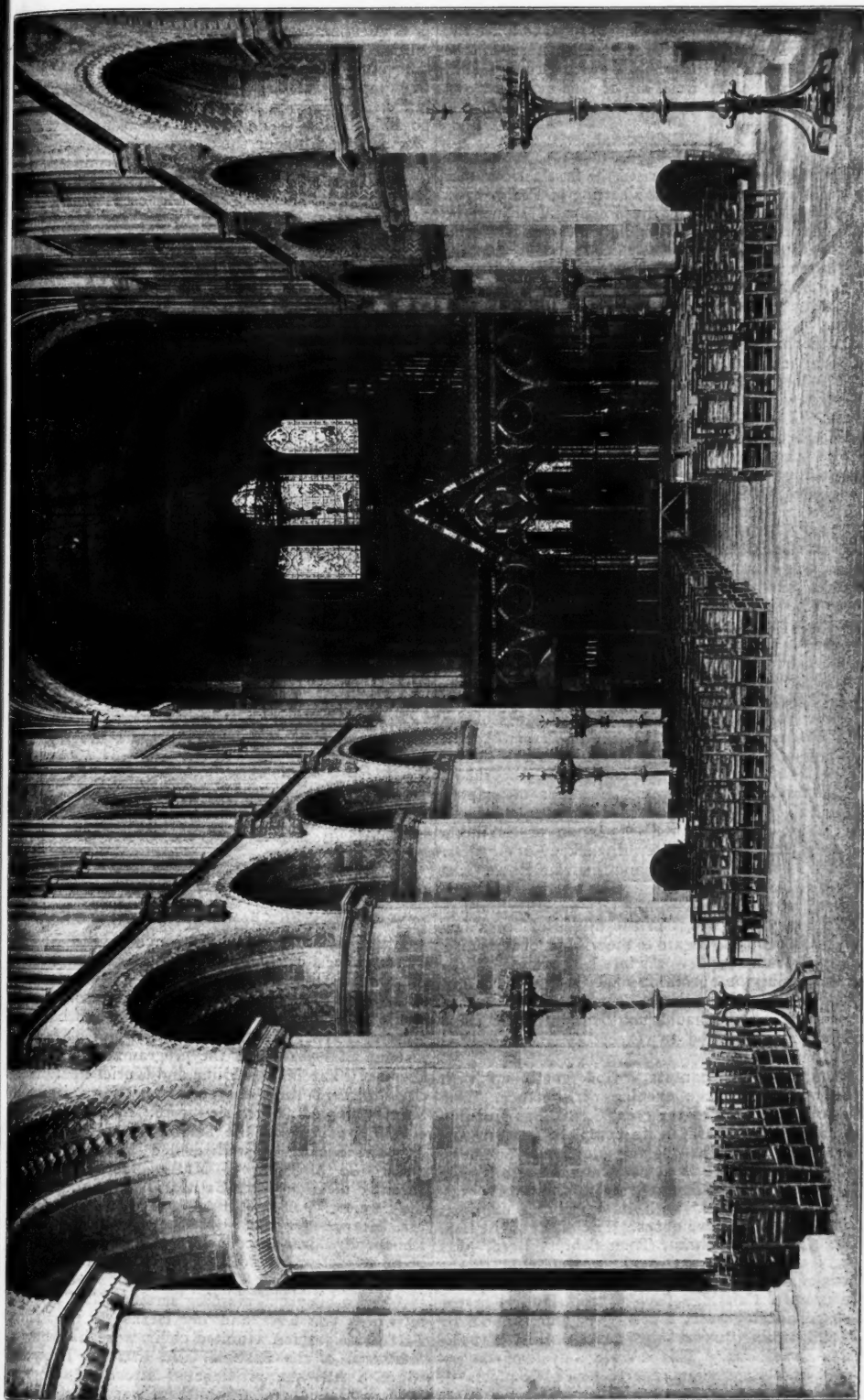
'ELIJAH,' TSCHAIKOWSKY, AND OTHERS.

The golden orb of day put on one of his most smiling expressions on the Wednesday morning of the Festival. It was market day, and, considering that Hereford is such an agricultural centre, it is no wonder that the streets were more or less bucolic in appearance. But the farmers and their *entourage* by no means held possession of the city. Comfortable looking country parsons were very much in evidence, and so were many fair damsels, who, in the daintiest of costumes, gave just that touch of airy lightness to an animated scene that was typically English and pleasant of vision.

'Elijah' was the source of attraction to those on Festival bent. As at Worcester last year, I listened to Mendelssohn's great oratorio in the Ladye Chapel. There, in that distant place of seclusion, the familiar strains reached the ear with an ethereal beauty. Except that Mr. Santley again demonstrated his wonderful interpretation of the music assigned to the *Prophet*—with what Mendelssohnian impetuosity he sang 'Is not His word like a fire?'—it is only necessary to record the names of the solo singers who took part—viz., Mesdames Albani, Agnes Nicholls (who, in the music of the *Widow*, sang remarkably well), Hilda and Muriel Foster, Marian Blinkhorn, and Ada Crossley; and Messrs. Edward Lloyd, William Green, Daniel Price, and Santley. Master Treloar, a Hereford chorister, again took the part of the *Youth* with all due effect. The attendance was the largest during the Festival—there being present no fewer than 2,126 people. Those who are in the habit of asserting that 'Elijah' is an effete oratorio may derive all the comfort and satisfaction they can from those figures.

The evening performance began with Part I. of the 'Creation,' the solos in which were sung by Madame Albani, Mr. William Green, and Mr. Watkin Mills. The 'Dixit Dominus' of Leonardo Leo (1694-1749) followed. This fine work, for double chorus, soli, and orchestra, was a most welcome feature in a scheme that was not without certain blemishes. The autograph of the Psalm was discovered in the Fitz-William Library, Cambridge, and the work was edited by Professor Stanford and published by Messrs. Novello for a performance given by the Cambridge University Musical Society (then under Dr. Stanford's enthusiastic sway) in December, 1879. The splendid vigour and breadth of old Leo's choral writing, and the general interest which belongs to the work, should cause this noble specimen of church music to be better known than it is. With the addition of Miss Agnes Nicholls and Miss Muriel Foster, the solo singers were the same as in the 'Creation.'

What shall be said of Tschaiikowsky's 'Pathetic' Symphony, which concluded the day's proceedings? It was impossible to listen to those barbaric strains, and to gaze the while at those massive pillars and noble Norman arches—the glory of Hereford Cathedral—without a strong feeling of conviction that a grave mistake had been made in including this work in the Festival scheme. If our venerable and venerated cathedrals are to be turned into mere concert halls, and their sacred associations destroyed in the process, then there is nothing more to be said. It is all very well for young conductors to be ambitious and to be eager to walk in the paths of novelty; but enthusiasm in these respects should be tempered with discretion, and in getting out of



Hereford Cathedral.

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ruts care should be taken to avoid treading in slippery places. It was a welcome relief to leave the heated and strenuous-charged atmosphere of the Cathedral and to wend one's way to Broomy Hill, there to breathe the fresh air of God's own heaven and to behold the stars.

PROFESSOR PARKER'S NEW WORK.

Thursday morning witnessed the first performance of Professor Horatio Parker's setting of Psalm cvii., composed expressly for the Festival. It will be remembered that the distinguished American composer visited the Worcester Festival last year, at which he conducted his 'Hora Novissima' with great success. This novelty, entitled 'A Wanderer's Psalm,' founded on the *Tonus Peregrinus*, furnishes the chorus with plenty of interesting work, and it occupies just under an hour in performance—a half-programme work, in fact. Of its seven numbers, two only are solos *per se*. Moreover, there is no difficulty in regard to an unknown tongue, as the music is set to English words. Many interesting features could be referred to did space allow, and had not the work been subjected to careful review in the last issue of this journal. But mention must be made of the vigorous bass solo and chorus, 'They that go down to the sea in ships,' and the melodious and well-written unaccompanied chorus, 'The righteous will consider this.' Yes, there can be no doubt that the Yale professor's latest production is not only an interesting, but a very practical production that ought to make its way in popular favour. The chorus gave every evidence of keen enjoyment in regard to their participation in the Psalm, and Professor Parker, who conducted, must have felt very gratified at the result of his labours. The soloists were Madame Albani, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black.

The remainder of the programme consisted of the Good Friday music (Act III.) and the *Finale* (Act I.) of Wagner's 'Parsifal,' which was as much out of place—if not actually irreverent—in a Cathedral as Tchaikowsky's Symphony. Another attempted Cathedralisation was that of Beethoven's Choral Symphony, with a sacred (!) version of Schiller's words! Here again, while fully acknowledging Dr. Sinclair's splendid qualities and the valuable services he has rendered to the cause of music in Hereford, I must part company with him on a question that has caused many misgivings in the minds of not a few thoughtful people in regard to the wisdom of admitting essentially non-sacred works into cathedrals. Without discussing the question, what is or what is not sacred music, there is a deep-rooted feeling of association which should not be lightly set aside and which is entitled to respect even on Festival occasions.

Bach's church cantata, 'God goeth up with shouting,' opened the evening performance. This characteristic work of the great Cantor has probably not before been heard, in its complete form, in this country. Next to the opening and closing numbers, its principal feature is a lovely mezzo-soprano solo (well sung by Miss Brema), set to the words 'My spirit Him describes,' with its charming obbligato accompaniment of two oboes. The effect of the final choral, 'O Jesus Christ, Thou dearest Lord,' was simply stupendous, and again proved that in the hands of a master simplicity is a moving power in music. Mr. Coleridge-Taylor's contribution to the Festival novelties was a setting of four sonnets, by Mrs. Browning, under the generic title of 'The Soul's Expression.' This is really a cycle of songs—The Soul's Expression, Tears, Grief, Comfort. It seems strange that Mr. Taylor should have sought

out these sonnets for the exercise of his muse, as it is a question whether they are at all suitable for musical treatment. But although thus handicapped, the young African composer has not failed to leave the impress of his great gifts on these gloomy lyrics, especially in the orchestration thereof. All possible justice was done to the songs by Miss Marie Brema, under the composer's conductorship. Mendelssohn's 'Hymn of Praise' terminated the proceedings. The soloists of the evening were Madame Ella Russell, Miss Agnes Nicholls, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Daniel Price. The chorus, notwithstanding the demands made upon their voices by the long day's performance, again proved their fitness for the work required of them.

'The Messiah,' on Friday morning, practically brought the Festival to a close. The soloists were Madame Albani, Miss Agnes Nicholls, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Watkin Mills, while the important obligato to 'The trumpet shall sound' was in the safe hands (or lips) of Mr. W. Morrow.

The Hereford Festival of 1900 turned out to be a great success from all points of view, and everyone connected with its organisation is to be congratulated thereupon. Concerning Dr. Sinclair as a conductor I have already spoken. It is only necessary to add that he engineered the whole Festival with remarkable skill and judgment. Mr. Ivor Atkins (of Worcester) and Mr. Herbert Brewer (of Gloucester) presided at the temporary organ with their customary ability at the morning and evening performances respectively. Full acknowledgment must be made of the courtesy and attention of the honorary secretary of the Festival, the Rev. Prebendary Ashley.

The following are the Cathedral attendance statistics and a comparison with those of the previous Festival:—

	1897.	1900.
Sunday	2,163 ..	2,981 ..
1st Day (Tuesday morning) ..	1,348 ..	1,565 ..
2nd " (Morning)	1,337 ..	2,126 ..
" (Evening)	1,706 ..	1,408 ..
3rd " (Morning)	1,449 ..	1,452 ..
" (Evening)	1,435 ..	1,510 ..
4th " (Morning)	1,798 ..	1,987 ..
	<u>11,236</u>	<u>13,029</u>

An increase of 1,793 persons.

THE CHAMBER CONCERT.

The Hereford 'use' is to conclude the Festival with a concert of chamber music, which was given in the Shire Hall on Friday evening. With so capable an artist as Miss Agnes Zimmermann as solo pianist, and a quartet of strings in the competent hands of Messrs. Payne, Bayres, Hobday, and Ould, the instrumental portion of the programme was in safe keeping. The Misses Hilda and Muriel Foster sang duets with all their characteristic charm, and Mr. Stanley created a veritable furor. A special feature of the evening was the singing of the Gloucester Orpheus Society, a well drilled body of singers, under the direction of Mr. A. Herbert Brewer, organist of Gloucester Cathedral and conductor of the Society. A part-song, specially composed by Mr. Brewer for this occasion, entitled 'Love's Philosophy,' was excellently sung and proved to be an attractive composition of distinct merit.

A series of special morning services (at 8.30 a.m.), in which the boys and lay clerks of the Three Cathedrals formed a united choir, were held on the four days of the Festival. At that on Thursday, which I had the privilege of attending, Hopkins in F was sung and the anthem was 'O clap your

hands' (Greene). At all these services Mr. Percy C. Hull, Dr. Sinclair's invaluable assistant, presided at the organ with marked ability. His voluntaries on this particular occasion were the slow movement from Mr. Elgar's Organ Sonata and Bach's small E minor Prelude and Fugue.

POSTSCRIPT.

After the performance of Verdi's 'Requiem,' a telegram was despatched to the veteran composer in these words:—

Maestro Verdi.

Busseto.

Saluti affettuosi da tutti dopo una recita splendida del Requiem Festival di Hereford.

(Signed) Albani-Gye, Brema, Lloyd, Sinclair, Elgar, Santley, Stanford.

Amongst those present at the Festival were Professor Samuel S. Sanford (of Yale University, New Haven), to whom Professor Parker has dedicated his 'Wanderer's Psalm,' Dr. C. Harford Lloyd (of Eton), Mr. George Riseley (of Bristol), Dr. Henry Coward (of Sheffield), Mr. Taphouse (of Oxford), the Rev. John Hampton (of Tenbury), and Mr. F. Oddin Taylor, secretary of the Norwich Musical Festival. The last-named was observed to be holding a conversation with Mr. Elgar. Was this in the nature of a coming event (in 1902) casting its shadow before?

Madame Albani sang in the Choral Symphony for the first time in her career.

Mr. Edward Lloyd, who has now made his farewell appearance at a Three Choirs Festival, was presented by a lady at Hereford with a beautiful Jersey heifer. This musical quadruped is to be named 'Symphony' and will be conducted to Mr. Lloyd's estate in Sussex, where the great tenor will doubtless watch the movements of his new 'symphony' with interest.

The view of Hereford Cathedral is from a photograph by The Photochrom Company, Limited.

DR. G. R. SINCLAIR,

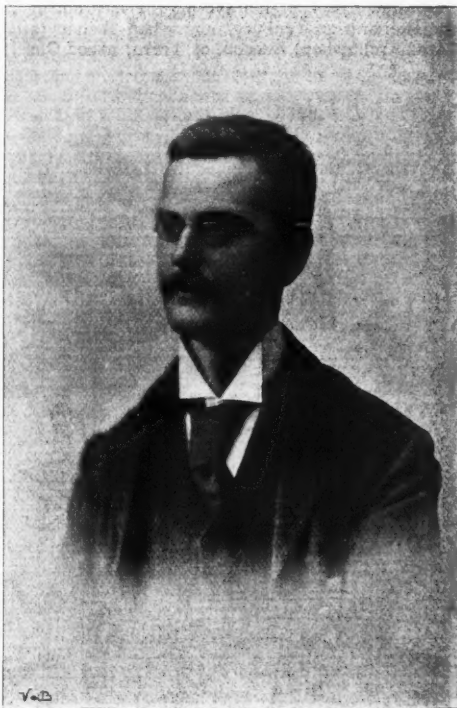
CONDUCTOR OF THE HEREFORD MUSICAL FESTIVAL.

Nor the least interesting feature connected with the three chief musicians of Hereford, Gloucester, and Worcester Cathedrals is that they were all born in the sixties; thus they are all young men. The traditional type of an English Cathedral organist is that of an elderly, double-chinned, more or less portly gentleman, given to playing from figured bass and taking things easily. But the conditions of musical life are so changed that, now-a-days, a man who allows himself to get old is severely handicapped in the race, especially if he hold a Three Choirs appointment. The senior of the trio of organists—Dr. Sinclair, Messrs. Brewer and Atkins—is the organist of Hereford Cathedral. It was during an interval of the recent Festival that Dr. Sinclair, in his charming old house and garden in the Close, kindly spared a few minutes in order to tell us something about his early days.

George Robertson Sinclair was born at Croydon on October 28, 1863. Anyone who possesses a copy of *The Times* of October 31 of that year may find contained therein the following information on page 1, under the heading 'Births':—

On the 28th inst., at 3, Devonshire Villas, Sydenham Road, Croydon, the wife of Dr. R. S. Sinclair, of Bombay, of a son.

Dr. Sinclair's ancestors, though of Scotch descent, have for several generations been settled in Ireland—Killiney, near Dublin, being his home. In this connection, when he recently opened an organ in Dublin, one of the newspapers, with true Hibernian humour, said that he was 'originally (!) a native of Kilkenny'! It seems as though the good scribe must have had some inkling of Dr. Sinclair's affection for the feline species—but more of this anon. Dr. Sinclair's father—an LL.D. of Trinity College, Dublin—held the appointment of Director of Public Education in Bombay, and it was owing to the temporary residence of his mother in England that the Hereford organist happened to be born at



(From a Photograph by
Messrs. Jakeman and Carver, Hereford.)

G. R. Sinclair

Croydon. But he is proud to call himself an Irishman; moreover, did he not proclaim his nationality by hoisting the Irish flag outside his house during the Hereford Festival week?

At the early age of eight young Sinclair entered the Royal Irish Academy of Music, where he studied under the late Sir Robert Stewart. He soon, however, left Dublin. Stewart was an old college friend of his father's and of Sir Frederick Gore Ouseley. Thus it came to pass that, in 1873, young Sinclair—aged ten—gained a choral scholarship at St. Michael's College, Tenbury. There he remained for six years, singing in the choir at the daily services, sometimes deputising at the organ, and greatly benefiting by his

intercourse with Ouseley, as Sir John Stainer had done years before. It was the intention of his parents that he should take Holy Orders; but the death of his father changed the course of his life-work. Since the age of seventeen, having been thrown on his own resources, he has been entirely dependent on his unaided exertions.

In May, 1879, he became a pupil of Dr. Harford Lloyd, then organist of Gloucester Cathedral, and gained much experience from his friendship with that excellent musician. Indeed, he speaks in terms of warm gratitude of his old friend and master, now Precentor of Eton. Sinclair was assistant-organist of the Cathedral and organist of the Church of St. Mary-de-Crypt, Gloucester.

Ouseley had kept his eye on the boy during his choristership at Tenbury, and when Bishop (afterwards Archbishop) Benson, of Truro, asked Ouseley

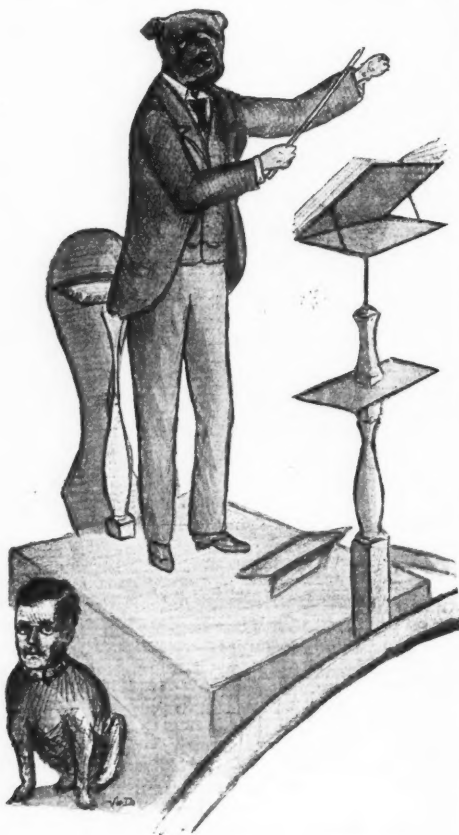
of the new Cathedral of Truro (November 3, 1887) Sinclair greatly distinguished himself in the musical arrangements of that important ceremony. Following upon the consecration service, at which many of the Cathedral choirs of England were represented, a series of Diocesan choral festivals was held in the new sanctuary, when some 4,000 singers from all parts of the county were conducted by him during the week. He also designed the fine four-manual organ built by Father Willis. 'I quite thought that I should never leave Truro,' he says. 'I was very happy there; I had my little yawl, and seemed to be a fixture. But, almost against my inclination, I was urged to apply for this post, then vacant by the death of my predecessor, Dr. Langdon Colborne. I believe that I was run very close by another man, but I got it, and here I have been ever since.' That was in the year 1889.

Dr. Sinclair has conducted the last four Hereford Musical Festivals—1891, 1894, 1897, and 1900—with conspicuous success. Through his persevering energy the sum of £2,300 was raised to re-build the Cathedral organ, the work being carried out by Father Willis. The Ouseley Memorial window, a prominent feature in the Cathedral, is also largely due to his exertions, and his influence on the musical life of Hereford and the neighbourhood is very great and beneficial to the progress of the art in that fertile region.

As an organist, accompanist, and solo player Dr. Sinclair occupies a very high place in technical attainment and sympathetic feeling. He played organ concertos at the Gloucester Festivals of 1892, 1895, and 1898. An echo of his pedalosity may be found in the opening of the 'G. R. S.'—i.e., G. R. Sinclair—section of Mr. Elgar's 'Variations on an original Theme.' He leads a very busy life at Hereford. His conducting engagements alone include the Hereford Choral Society, Herefordshire Orchestral Society, Crickhowell Musical Society, Ross Musical Society, and Herefordshire Choral Union.

In July last Dr. Sinclair was unanimously—first by the committee and afterwards by the members—appointed conductor of the Birmingham Festival Choral Society, in succession to the late Dr. Swinnerton Heap. This event in his life is made all the more gratifying to him in that he did not in the least degree seek the post; the offer of it was purely spontaneous on the part of the Birmingham people. In 1895 he was made an Honorary Member of the Royal Academy of Music, and last year he received the degree of Doctor of Music at the hands of the Archbishop of Canterbury. To his conducting gifts we have referred in the notice of the Hereford Festival.

Dr. Sinclair's hobbies are cycling and photography. He thoroughly enjoys a yachting cruise. Cats have a strong claim upon his affections—'at present I have only six,' he remarks. But *Dan* has the first place in his heart. 'Who is *Dan*?' He is a most prepossessing specimen of the brindle bull dog race, who literally dogs his master's footsteps wherever he goes, except that he enters not the Cathedral, but waits on the doorstep thereof. Every rehearsal Dr. Sinclair conducts and every lesson he gives, *Dan* honours with his presence. We give in *fac-simile* a caricature, drawn in pencil by a member of the Hereford Choral Society, of the 'Metamorphosis of *Dan*.' This comical sketch was quietly passed round during a rehearsal, but was never intended to fall into the hands of the conductor! As a distinguished London musical critic observed at Hereford: '*Dan* fully deserves to be made a Dogter of Music!'



THE METAMORPHOSIS OF DAN.

to recommend him a young man for the organistship of the proposed Cornish Cathedral, he at once nominated Sinclair. Thus at the early age of seventeen the youth became organist and choirmaster of Truro Cathedral. Bishop Benson said to him: 'You have the knowledge, with the energy of a boy, but you must do what you're told.' The young organist went to the Bishop constantly to receive his instructions and seek his advice—'in fact,' he says, 'I was a sort of prefect, with the Bishop as head-master.' At the consecration

MR. ELGAR'S SETTING OF 'THE DREAM OF GERONTIUS.'

TO BE PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL ON OCTOBER 3.

'The Death-bed of a dear friend,' we read in Mr. Henry J. Jennings's 'Cardinal Newman: the Story of his Life,' 'was the inspiring cause which occasioned "The Dream of Gerontius" to be written.' *Gerontius*, while he lies a-dying, dreams of his soul's transportation to the unseen world, and its reception by the ministering agents of the Almighty's will. In a sublime strain of poetic power the mysteries are pictured that lie hidden across the portals of the tomb. The straining eye of a hungering fancy discloses its idea of the 'maybe of the soul's future.'

Another critic speaks of the late Cardinal's poetic masterpiece as 'one of the most unique and original of the poems of the present century, as well as that one of all of them which is in every sense the least in sympathy with the temper of the present century, indeed the most completely independent of the Zeitgeist.'

That such a poem should attract the attention of musicians was but to be expected. So far, however, no one has been bold enough to undertake the formidable task. It required a poet, a dreamer of dreams, to do justice to such a subject. Has Edward Elgar succeeded? The production of his work should prove that he has, at least, deserved to

succeed. For if ever a musician poured out his whole heart and soul in his music, the composer of 'King Olaf' and 'Caractacus' seems to have done so in this, his latest and greatest work.

'The Dream of Gerontius' is scored for a very large orchestra, consisting of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, three trumpets, four horns, three trombones, bass tuba, two harps, organ, three tympani, gong, Glockenspiel, Schellen, drums, and cymbals. The strings are occasionally divided into fifteen or eighteen or even twenty parts, and the score is altogether, perhaps, the 'fullest' and most complicated in English music.

As the 'Dream' is, so far, Edward Elgar's most important contribution to his art, so the orchestral Prelude is his longest and most remarkable movement of the kind.* It is modelled on the Weber-Wagner operatic prelude, in that it deals with material to be found in the body of the work, and in such a way that, once the significance of the various themes is understood, the intelligent listener can easily attach a connected programme to the music without having to draw very largely upon his own imagination.

It commences with the most important theme in the cantata:—

(JUDGMENT.)
Lento.
No. 1.

pp mistico. rit. a tempo. p cresc. pp

p pp pp dim. p pp pp rit. e dim.

This solemn subject appears whenever the thoughts of *Gerontius* or of his Guardian Angel dwell on the dread enigma of the judgment meted out to mortals by Almighty God.

As it will be advisable, for the sake of clearness, to give all 'leading' themes the shortest possible

designations compatible with a solicitous respect for the composer's intentions, the above mystery-laden melody may be named the 'Judgment' theme.

With a change to the key of D, a second very important theme is announced—

Lento.
No. 2.
(FEAR.)

ppp dim.

Slowly, mysteriously, on muted strings, it passes by, and, with a sudden *diminuendo*, vanishes into thin air, so to speak—a phantom to affright the soul. It suggests the fear that encompasses *Gerontius* at the

thought of death and judgment. This 'Fear' theme is immediately and appropriately followed by a 'Prayer' theme—

Lento.
No. 3.
(PRAYER.)

pp Fl. Cor Angl. pp Oboe.

* The Analysis of the Prelude is reprinted from the Birmingham Festival Programme Book, by kind permission of the Committee.

Note the final soft sigh of three notes in the oboe; it forms an important feature of this deeply expressive theme whenever it is heard. The last two quotations are twice presented in the order named, and with a

change to triple time a very original and beautiful subject is announced. It suggests 'sleep,' not the heaven-sent 'gentle thing,' however, that 'slides into soul,' but the weary, troubled sleep of a sick man.

No. 4. (SLEEP.)

Più mosso (ma poco).

A solo viola and horns play the melody; the rocking figure of accompaniment is assigned to harps (in octaves) and first violoncellos, and the *pppp* drone-like bass figure is given to two (only) second violoncellos.

With a gradual *crescendo* we reach this pathetic outburst, to which *Gerontius* utters the prayer 'Miserere, Judex meus.' It may be called the 'Miserere' theme—

No. 5. (MISERERE.)

f appassionato.

It is soon followed by a very chromatic subject, which recurs at the dying man's cry of despair, 'O Jesu, help! pray for me, Mary!'

No. 6. (DESPAIR.)



A soul-stirring inspiration this, striking an acute note of suffering and despair.

A repetition of this 'Despair' theme, a minor

third higher, with fuller instrumentation, *forte* and *crescendo*, and we reach the tremendous climax of the Prelude—

No. 7. Moderato.



It has the appearance of a fresh subject, yet it is but a metamorphosis, by augmentation, of the short, humble 'Prayer' theme (No. 3). Thundered out by the full force of the orchestra, including organ, it seems like the whole Church's agonised supplication: 'Jesu, have mercy! Mary, pray for me!' Note the persistent, strongly accentuated figure of three crotchets to the bar, having all the importance of a new theme rather than an accompaniment figure, and leading to a remarkable syncopated passage

suggestive of dire bewilderment and collapse in the hour of supremest trial. Strange as it may appear, the 'Prayer' theme does not occur in the above form in the body of the cantata, which makes the prominence given to it in the Prelude all the more remarkable. Its repetition, a fourth higher, leads us through a sixteen-bar modulatory passage to this fresh theme, sung to the words 'Go forth, in the name of Apostles and Evangelists,' by the chorus of Attendants, after *Gerontius* has breathed his last—

No. 8. Andantino.



PART-SONG.

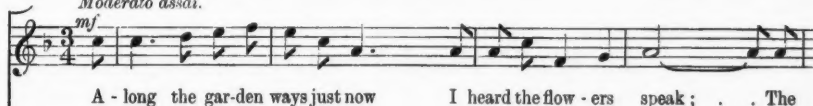
Words by A. O'SHAUGHNESSY.*

Composed by PERCY PITT (Op. 30, No. 3).

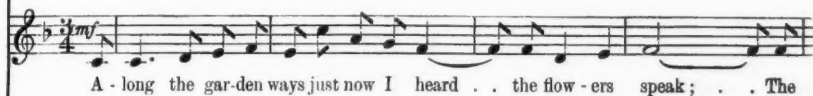
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Moderato assai.

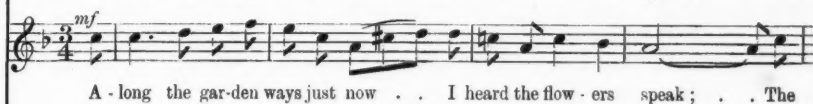
SOPRANO.



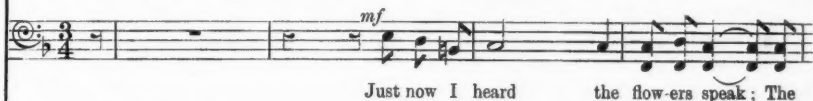
ALTO.



TENOR.



BASS.

*Moderato assai.*PIANO.
(For practice only.)

white-rose told me of your brow, The red-rose of your cheek ; . . The li - ly of your

white-rose told me of your brow, The red-rose of your cheek : . . The li - ly of your

white-rose told me of your brow, The red-rose of your cheek ; . . The li - ly of your

white-rose told me of your brow, The red-rose of your cheek ; . . The li - ly of your

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bend - ed head; The bind - weed of your hair; . . Each . . look'd its
 bend - ed head; The bind - weed of your hair; Each look'd its love
 bend - ed head; The bind - weed of your hair; Each look'd its love
 bend - ed head; The bindweed of your hair; Each look'd its love

love - li - est and said You were more fair, you . . were more fair. . . I
 - - li - est and said . . You were more fair, you . . were more fair. . . I
 - - li - est and said You were . . more fair, you . . were more fair. . .
 - - li - est and said You were more fair, you . . were more fair. . .

went in - to the wood a - non, And heard . . the wild birds sing, How
 went in - to the wood a - non, And heard . . the wild birds sing, How
 I went in - to the wood And heard the wild birds sing, How
 I went in - to the wood And heard the wild birds sing, . . How

sf sweet you were; they war-bled on, *mf* Piped, trilled, the self-same thing.

sf sweet you were; they war-bled on, *mf* Piped, trilled, the self-same thing.

sf sweet . . . you were; they war-bled on, *mf* Piped, trilled, the self-same thing.

sf sweet you were; they war-bled on, *mf* Piped, trilled, the self-same

p Thrush, black-bird, lin-net, *p* Thrush, blackbird, lin-net, *mf* And

mf Thrush, black-bird, lin-net, . . . with-out pause, *p* blackbird, lin-net, *f* And

p Thrush, black-bird, lin-net, *p* Thrush, blackbird, lin-net, . . . The bur-den did re- *f*

thing. *mf* Thrush, blackbird, lin-net, *f* And

still be-gan a-gain, . . . be-cause You were more

still be-gan a-gain, . . . be-

peat, . . . And still be-gan a-gain, . . . be-

still be-gan a-gain, . . . be-cause You were more

rall.

sweet. And

rall. *mf* *p*

- cause You were more sweet, you were more sweet. . . .

mf rall. *p*

- cause You were more sweet, you were more sweet. . . .

1st BASS. *p rall.* *mf* *p*

sweet, you were more sweet. And

2nd BASS. *p rall.*

sweet, And

mf *p*

mf rall. *p*

a tempo. *p*

then I went down to the sea, And heard its mur-m'ring too,

a tempo. *mf*

. . . And then I went down to the sea, And heard . . . its mur - m'ring

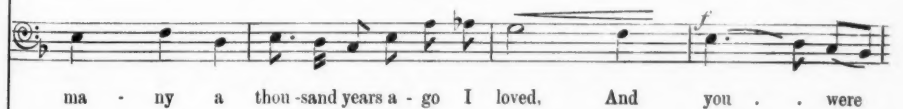
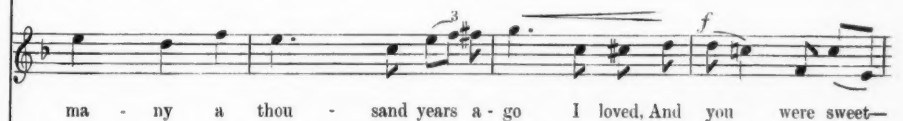
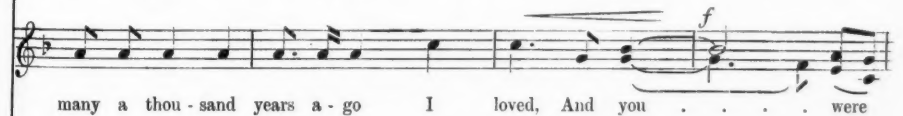
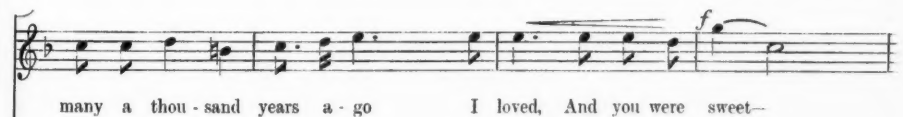
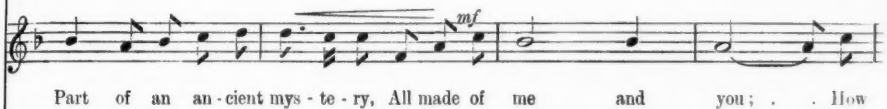
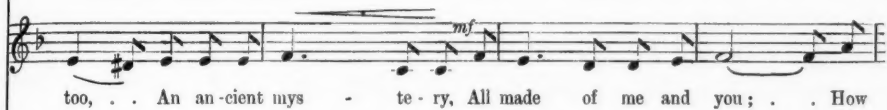
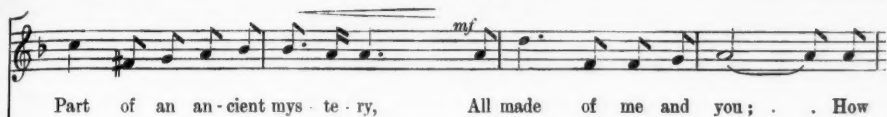
a tempo. *mf* *p*

. . . And then I went down to the sea, And heard its mur-m'ring too,

1st & 2nd BASSES. *a tempo.* *mf* *p*

then I went down to the sea, And heard its mur-m'ring

a tempo. *mf* *p*



Long - er I . . could not stay, and so . . . I fled back, . . . back.

sweet— I . . could not stay, . . . and so I . . fled back.

Long - er I could not stay, and so I

sweet— Long - - er I could not stay, . . . and

. . . to your feet, back . . to your feet, . . . you were so sweet!

. . . to your feet, . . . to your feet, . . . so . . sweet!

fled back to . . your feet, . . . you . . were so sweet!

1st Bass. so I fled back . . to your feet, you . . were so . . sweet!

2nd Bass. so I fled back . . to your feet, . . . so sweet!

Dynamic markings: *mf*, *p*, *rall.*, *pp*, *pp subito*.

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ADVENT
CHRISTMAS
LENT
"
"
EASTER
WHITSUNTIDE
HARVEST
GENERAL
"
"
"

O King and Desire of all Nations
Arise, shine, for thy light is come
Lord, for Thy tender mercies' sake
Enter not into judgment
O ye that love the Lord
O give thanks
Come, Holy Ghost
The Lord is loving unto every man
O love the Lord
The day Thou gavest, Lord, is ended
Blessed are they that dwell in Thy house
Thou wilt keep him in perfect peace

Stainer.
Elvey.
Farrant.
Attwood.
Coleridge-Taylor.
Goss.
Attwood.
Garrett.
Sullivan.
Woodward.
Tours.
Lee Williams.

Book 2.

ADVENT
CHRISTMAS
LENT
"
"
EASTER
HARVEST
GENERAL
"
"
"
"

Hosanna in the Highest
Sing and rejoice
O Saviour of the World
Teach me, O Lord
Jesu, Word of God Incarnate
Christ is risen
Great is the Lord
What are these?
O how amiable
O taste and see
The Lord is my Shepherd
God that madest earth and heaven

Stainer.
Barnby.
Goss.
Attwood.
Gounod.
Elvey.
Stearns.
Stainer.
West.
Sullivan.
Macfarren.
Fisher.

Book 3.

ADVENT
CHRISTMAS
LENT
"
"
EASTER
HARVEST
GENERAL
"
"
"
"

Far from their heavenly home
Four Christmas Carols
Turn Thy Face from my sins
O Lord, my God
Jesu, Word of God Incarnate
Break forth into joy
O Lord, how manifold
Seek ye the Lord
I was glad
The radiant morn
O praise God in His holiness
Doth not wisdom cry

Woodward.
Various.
Sullivan.
Wesley.
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It is developed at some length, and works up to this strong climax—



The new theme in the inner parts (also taken from the aforesaid chorus) is forcibly ejaculated by English horn, bassoons, trumpets, two trombones, violas, and cellos. The orchestra gradually decreases in force, the harp enters with demisemiquaver arpeggios, and

after a short moan (No. 10 A, which compare with the last bar of No. 8) uttered thrice by first violins, a chord for muted horns above a drum-roll, and a stroke (*vibrato*) on a gong suggest the end of the Protagonist's earthly life—



The remainder of the Prelude is devoted to a repetition of the 'Sleep' (No. 4), 'Fear' (No. 2), 'Miserere' (No. 5), and 'Judgment' (No. 1) themes, in the order named, and played as softly as possible. As it began, so this poetic and impressive Prelude ends, with the most solemn thought of God's Judgment.

A detailed analysis of a work so full of beauty as 'The Dream of Gerontius' would occupy many pages. The above description of the Prelude must, therefore, suffice for the present. We may, however, rapidly survey the cantata, single out a few salient points, and venture to express opinions which have by no means been formed after a hasty perusal of an exceptionally complicated score.

The work contains a number of solos for the Angel (mezzo-soprano), Gerontius (tenor), the Priest and the Angel of the Agony (both bass). They run through the whole gamut of expression, from

beatific serenity to the most heartrending human pathos. The Protagonist's last confession of faith, 'Sanctus fortis,' the Guardian Angel's song, 'My work is done,' the prayer of the Angel of the Agony for the soul of Gerontius, 'Jesu! by that shudd'ring dread which fell on Thee,' and the most exquisite final song for the Guardian Angel (accompanied by chorus in 4, 8, or 12 parts, *pp* and *ppp*), 'Softly and gently, dearly ransomed soul,' are inspirations of the rarest beauty and finest originality. Choruses of a prayerful, devotional character, alternate with others of terrific force and demoniac wildness, and yet with others full of angelic peace changing to sublime exultation. The great hymn, 'Praise to the Holiest,' is set as one of the longest choral movements in all music. It is a wonderful Pæan of Praise that should produce an effect of rarely paralleled grandeur.

A. J. J.

CHURCH AND ORGAN MUSIC.

VAIN REPETITIONS IN ANTHEMS.

THE sailor's definition of an anthem is too well known to need re-telling. Like all nautical yarns, Jack Tar's description should be taken with a certain quantity of salt; but for all that it contains a considerable sediment of truth. Prosper Mérimée, in his delightful 'Letters to Inconnue,' gives a somewhat similar instance of 'vain repetition,' furnishing in illustration thereof the second verse of Psalm cxxxiii. 'Who knows,' he says, after the anthem was finished, 'where it [the oil] finally did, or did not run; or whether it was the oil, or Aaron, or the beard which eventually ran down.'

Such familiar words as—

I will wash my hands in innocence,
So will I compass Thine altars, O Lord,

may prove a veritable snare to those composers who

regard the words as so many pegs upon which to hang their crotchets and quavers. For instance, any imitative cleverness in setting the initial words, 'I will wash'—by assigning them in succession to sopranos, altos, tenors, and basses—while excellent from an ablutionary point of view, at once distorts the beauty of the Psalmist's imagery, and, at the same time, destroys the poetic beauty of the Hebrew parallel. Even experienced composers have been known to nod in this fashion; but too much care cannot be exercised in avoiding those 'vain repetitions,' which not only turn sense into nonsense, but pay little respect to Holy Writ.

That some such warning as the foregoing is no new thing is proved by some quaintly expressed words of good old Precentor Mason, of York Minster, uttered by that worthy ecclesiastic more than a

century ago. Here is the title—a trifle long perhaps—of his 'Words of anthems' publication, which includes the 'Essay' in question:—

A Copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, which have been set to Music, and sung as ANTHEMS in the Cathedral and Collegiate Churches Of England.

Arranged in Chronological Order, according to the Times in which the several Musical Composers lived. And published for the Use of the Church of York, Under the Direction of WILLIAM MASON, M.A., Precentor of that Cathedral. By whom is prefixed, A Critical and Historical Essay on Cathedral Music.

York: Printed by A. Ward, in Coney-Street, MDCCLXXXII.

Precentor Mason, in referring to the 'extremely intricate' and 'abstruse harmonical proportions' of cathedral music at the time of the Reformation, says:

This intricate, or, as it was termed, curious music, had, it seems, at this time, taken possession of the whole Church Service; it not only was joined to the Psalmical and supplicatory part, but even with those few fragments of Scripture which were selected from the New Testament, and admitted into the Liturgy, under the title of Epistle and Gospel; these were all sung, not merely in simple intonation or chaunt, but in this mode of figurate descent, in which the various voices following one another, according to the rules of an elaborate Canon, were perpetually repeating different words at the same time. One example of this kind may suffice, and a more ridiculous one can hardly be conceived. The genealogy, in the first chapter of St. Matthew's Gospel, was thus set to music: while the Bass was holding forth the existence of Abraham, the Tenor, in defiance of nature and chronology, was begetting Isaac; the Counter-Tenor, begetting Jacob; and the Treble, begetting Joseph and all his brethren.

No one will deny that even the genealogy would seem to be getting mixed up by such a process. The lessons of such 'vain repetitions' should not be lost on those who wish to enrich the music of the church instead of becoming mere manufacturers of anthems.

THE OUSELEY MEMORIAL WINDOW AT HEREFORD.

THE stained glass window, erected to the memory of Sir Frederick Ouseley in Hereford Cathedral some years ago, has recently been remodelled, completed, and removed to the South side of the nave, exactly opposite the North door. The impression which the memorial creates upon entering the Cathedral is exceedingly pleasing. It is what is known as a four-light figure window, the quartet of principal characters being King David with his harp, Asaph with his trumpet, Miriam with her timbrel (tambourine), and Deborah in the act of singing, a scroll in her hands bearing the words, 'I will sing praises to the Lord God of Israel.' At the base is the following inscription:—

Frederick Arthur Gore Ouseley,

Born 12th August, 1825; died 6th April, 1889.

Fixed upon the wall, near the window, is a brass plate, which thus records the life work of the former Precentor of Hereford:—

The above window is sacred to the memory of the Rev. Sir Frederick Arthur Gore Ouseley, Bart., M.A., Mus. Doc., and Professor of Music in the University of Oxford, Honorary LL.D. of Cambridge and Edinburgh, D.C.L. of Durham, and Mus. Doc. of Dublin; Precentor and Canon of this Cathedral; Founder and First Warden of St. Michael's College, Tenbury, in the Diocese of Hereford, where he was laid to rest. Born 12th August, 1825; died 6th April, 1889. LAUS DEO.

The cost of the completion of the window has been about £400, which amount was mainly raised through the exertions of Canon Palmer and Dr. Sinclair. There is no memorial in Hereford Cathedral to Dr. S. S. Wesley, where he held his first Cathedral organistship. Dr. Sinclair should make this the first claim upon his energies, and thus atone for a certain neglect on the part of former officials in not commemorating one of Hereford's most distinguished organists and a great master of English church music.

ORGAN RECITALS.

St. Bede's Church, Liverpool, by Mr. Ernest H. Smith (whose programme was entirely by English composers); Wilmslow Parish Church, by Mr. R. E. Parker (who played Tours's Postlude in D); Grahamstown Cathedral, by Mr. W. Deane; Holy Trinity, Margate, by Mr. J. E. Campbell (who played Wolstenholme's Grand Chœur); Parish Church, Leigh (Kent), by Mr. George S. Evans; St. Mark's, Southampton, by Mr. George Leake (who played Hollins's Overture in C minor and the Romanza and Finale from Peace's 'Sonata da Camera' in D); Ryde Parish Church, by Mr. Yates Mander (who played Wesley's Choral Song and Fugue) and Mr. Allen B. Blackall; Luton Parish Church, by Mr. Fred. Gostelow (who played Bach's Toccata in F); St. Paul's, Liverpool, by Mr. W. A. Roberts (who played Sullivan's 'The Memoriam' Overture); St. Oswald's, Filey, by Mr. F. de English (who played Handel's overture to 'Samson'); Kirkley Parish Church, Lowestoft, by Mr. H. D. Flowers (who played Stainer's 'On a Bass'), and Mr. Philip Chignell (who played Lemare's Réverie); SS. Philip and James's Church, Ilfracombe, by Mr. William Lee (who played Silas's Andante in D) and Mr. T. Davies; Roomfield Baptist Chapel, by Mr. W. A. Wrigley (who played Stainer's 'Finale alla Marcia'); St. Saviour's Church, Manchester, by Mr. Arthur Pollitt (who played Smart's 'Evening Prayer'); St. Mary of Eton, Hackney Wick, by Mr. D. A. Fox (who played Bach's Andante and Allegro); and St. Mary, Ardee, Co. Louth, by Mr. John Lowe (who played Smart's 'Festive' March).

ORGAN RECITALS IN GLASGOW CATHEDRAL.

MR. HERBERT WALTON, organist of Glasgow Cathedral, continues to maintain the traditions of those interesting performances so long associated with his predecessor, Dr. Peace. Moreover, these music-makings are well attended, as they deserve to be. Here is one of Mr. Walton's recent programmes:—

1. Prelude and Fugue in C major J. S. Bach.
2. Idyll in E flat E. H. Lemare.
3. Sonata, No. 1 Mendelssohn.
4. Andante in A (from the Violin Sonata, Op. 137) Schubert.
5. Triumphant March ('Caractacus') Elgar.

The annotations to the programmes are admirably written. This is what Mr. Walton has to say of No. 1 in the above scheme, the Bach Prelude and Fugue (Bridge and Higgs's edition, Book 7, No. 4):—

The above specimen of the unapproachable genius of the 'father of organ playing,' although but seldom seen on recital programmes is none the less interesting and attractive. The prelude opens with a *bravura* passage for pedal *solo*, in some degrees resembling a trumpet *fanfare*, being constructed on *arpeggio* figures. Modifications of this passage are more or less in evidence during the course of the prelude, and the *bravura* element is sustained throughout, so that the entire movement resembles nothing so much as a miniature *Toccata*. When the fugue is reached, it is seen that the prelude has furnished a most appropriate introduction, the subject and counter-subject being of the same bright, even bustling character, and this feeling of sprightliness is maintained to the end. The fugue is not only interesting to students from certain peculiarities in its construction, but it appeals to all music lovers by its vivacity and inherent tunefulness.

ORATORIOS IN CHURCH.

The special orchestral services on Sunday afternoons in Brixton Church, which were so successful last winter, are about to be augmented by a series of oratorio services during the coming season. Twice a month—on a Sunday afternoon and a Wednesday evening—an oratorio will be performed by a full orchestra, organ, and an 'unsectarian' choral body of about 100 voices. The works at present selected are 'The Messiah,' 'Creation,' 'Elijah,' Graun's 'Passion' Music, 'Hymn of Praise,' and 'Hear my Prayer.' Mr. Douglas Redman, organist of Brixton Church, is the conductor. We shall watch this interesting experiment with interest: it deserves every encouragement; all success, and many imitators.

THE NEW ORGANIST OF ROCHESTER CATHEDRAL.

Mr. Bertram Luard Selby has been appointed to succeed the late Mr. John Hopkins in the organistship of Rochester Cathedral. Born at Ightham, in Kent, February 12, 1853, Mr. Selby studied at the Conservatorium of Leipzig, under Reinecke and Jadassohn. He has held several organ appointments in London and in 1884 was at St. John's Church, Torquay. Mr. Selby is not new to Cathedral work, as he was chief musician at Salisbury Cathedral for two years from 1881. He is well and favourably known as a composer.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. Fred. J. Blake, Blackfriars Parish Church.
Mr. F. T. Tookey, Parish Church, Towyn, Merioneth.
Mr. Allan Biggs, private organist to the Earl of Scarborough.
Mr. David Dunbar, the American Church, Paris.
Mr. Alfred B. Choate, Emmanuel Parish Church, Cambridge.
Mr. Percy Jones, Melton Mowbray Parish Church.
Mr. Godwin Fowles, All Saints' Parish Church, Wandsworth.
Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.
Mr. Edward U. Ireland, Emmanuel Church, Nottingham.

REVIEWS.

The Art of Singing. By William Shakespeare. Part I. [Metzler and Co.]

FEW educational subjects have given rise to more acrimonious controversy than voice development. But out of the turmoil of the battle much good has come, and Mr. Shakespeare's vocal tutor is certainly one of the accruing advantages. Doubtless some readers will solemnly shake their heads with fancied superior knowledge at sundry passages in the book; but those who are widely read in this complex subject must agree that the statements made are based upon facts which are now generally accepted, added to which the author brings the valuable experience of a successful vocalist and excellent teacher. A pleasing feature of the work is the author's unassuming style, and the acknowledgment he makes of the methods pursued by the great singing masters of the last century. In a short preface our author says: "The endeavour has been to gather together these traditions and hints and weld them into a consistent whole. The aim has not been to write anything new, but simply to make an intelligible, and useful record of the old truths concerning our art." Mr. Shakespeare, however, is manifestly well acquainted with the results of modern research, and for enquiring minds who like to know the reason why they are told to do certain things, there are a number of diagrams of parts of the body which influence the voice. The chapter on the management of the breath is wholly admirable, and many

of its sentences might with profit be committed to memory by the student, the quotation of the old Italian adage, 'The art of singing is the school of respiration,' being one. For explanation of the vocal registers Mr. Shakespeare relies on Sir Morell Mackenzie and the celebrated old singing master, Lamberti, two most excellent authorities, and the difference between a good and bad singer is happily attributed to the former chiefly using the lower notes of his upper registers, and the latter habitually employing the upper notes of his lower registers. To quote the following sentences will serve better than comment on the treatment of æsthetic questions.

'Intensity is the basis of all expression in singing.'

'In the absence of warm impulse, there will be little real expression in the voice.'

'The end of art is not to astonish, but to move.'

Sixty-six Short Studies in Three-part Counterpoint. By Francis Edward Gladstone.

[Novello and Company, Limited.]

MUSICAL students of the present day cannot complain of any lack of aids to their knowledge acquirements. Dr. Gladstone, who has a high reputation as a contrapuntist, clings to the faith of the strict school and does not accept the 'certain novel doctrines' of more recent times. In these studies he uses one *canto fermo* throughout, and furnishes a series of workings in the various species which are of the greatest value to the student in the matter of 'how to do it.' The author says: 'The object of these Sixty-six Studies is to illustrate by examples the manifold varieties which are possible even when counterpoint is written in more parts than three.' Organists who are preparing for examinations would find these 'Studies' useful as exercises in playing from the different clefs.

VIOLIN MUSIC, &c.

A Modern School for the Violin. Book 3B (Third Book of Studies). August Wilhelmj and James Brown.

[Novello and Company, Limited.]

A BOOK of thirty-six studies designed to be used concurrently with Book 3A (third book of Technical Studies). These exercises are written for the first five positions on all the strings and form a very important set of studies at this juncture. The master usually makes a stand at the fifth position and many things are brought into line. With a good control of the fingerboard up to the fifth position a number of important pre-concerto solos are possible for the young player, and greatly advance his musical development. One could not well imagine anything better than these excellent studies, to further this important object: every detail has in this book material to develop and advance it. A distinct feature of Book 3B is an excellent plan of study laid down for the pupil's guidance.

Young teachers will find in this Modern School the art of teaching unfolded to them, and if they follow it patiently and conscientiously with their pupils they will attain a high artistic result.

Twelve Folk-Dances from Denmark. No. 13. Pieces in completion of the scheme of a Modern School for the Violin. By August Wilhelmj and James Brown.

[Novello and Company, Limited.]

THESE Twelve Dances are all in the first position, and may be undertaken by students who have arrived at Lesson xv. (page 16) in the first book of Technical Practice (1A).

There is a charm and sweet heartiness about these little dance pieces that well warrant their inclusion in the scheme of the Modern School.

Romance for Violin, with Pianoforte accompaniment. By S. Coleridge-Taylor. Op. 39.

[Novello and Company, Limited.]

WE have here a very delightful piece, which will be hailed with pleasure by violinists. It is moderately difficult for the solo player, and demands a very musicianly accompanist.

Chanson de Matin for Violoncello. By Edward Elgar. Op. 15, No. 2.

[Novello and Company, Limited.]

A BEAUTIFUL little example of Mr. Elgar's art.

Romanza and Allegretto for Violoncello and Pianoforte; or Viola and Pianoforte. By W. Wolstenholme.

[Novello and Company, Limited.]

Two little pieces very suitable for teaching purposes; the *Romanza* will prove a general favourite. The *Allegretto* suffers from a bald accompaniment to the middle section.

The composer has arranged the above pieces for the viola, for which they seem very suitable.

SONGS.

Song Dances. Vocal suite for female voices. Composed by Wilfred Bendall.

[Novello and Company, Limited.]

MR. WILFRED BENDALL'S 'Song Dances' are a very attractive series of choric measures in three vocal parts, first and second soprano and contralto, with an independent accompaniment for pianoforte solo or duet, or orchestra. So independent are the accompaniments and so complete in themselves that, played alone, they would form a number of pleasing instrumental solos or duets.

The songs are six in number, and the words of three, 'To the Nightingale,' 'The rain is falling,' and 'Song should breathe,' are by Barry Cornwall. The first of these is set in minuet rhythm, the second in waltz time, and the third in *tempo di Mazurka*, the characteristics of each dance form being pleasingly accentuated. The names of the other numbers are, 'To the Skylark,' words by James Hogg; 'Twilight,' words anonymous; and 'Dometus, his jigge in praise of his love,' by an unknown poet of an unknown period. The last-named is a 'right merrie measure,' the poet insisting that 'love lasts for aye,' and the composer vigorously supporting this amorous opinion.

Songs of China, Japan, India, Arabia, Persia, and Egypt. Words by Helen F. Schweitzer. Music by Granville Bantock. [Breitkopf and Härtel.]

SOME few years ago the attention of musicians was drawn by the late Major Day's book, 'Music in Southern India,' to Eastern scales, and subsequent investigations revealed to Western composers the possibilities of increasing the resources of their art. The subject seems to have appealed with peculiar force to Mr. Granville Bantock, and the present series of songs are a part outcome of his endeavours to combine Eastern melodic idiom with Western form and harmony. Each book, which, by the way, is got up in artistic fashion, comprises a cycle of six songs, and, as will be expected, possesses considerable distinctiveness. That this distinctiveness is always pleasing, or, indeed, acceptable, can scarcely be said; but several of the songs are very charming, a few are really beautiful, and cultured vocalists in search of music out of the beaten track may be recommended to examine these books. It should be added that the text is thoroughly Eastern in spirit, picturesquely suggestive, and emotional, and that English singers who reasonably doubt their ability to articulate their own language distinctly can take refuge in a German translation.

Beethoven's Choral Symphony. Pianoforte arrangement, with vocal parts in open score. By Berthold Tours.

[Novello and Company, Limited.]

THIS is a new issue with sundry decided improvements of a convenient arrangement which is familiar to many lovers of Beethoven. The English text, by Lady Macfarren, has been revised and partly re-written; moreover, each vocal part has now its own stave, independent of the admirably arranged pianoforte accompaniment made by the late Berthold Tours. The new edition is, therefore, not only useful for home use, but for employment in the ranks of the chorus, or for following a performance of this gigantic work. Now that the 'Choral' is no longer regarded as 'impossible,' but, on the contrary, may be said to have become popular, this issue is certainly opportune.

THE COMING SEASON.

SINCE the end of June, with some few unimportant exceptions, the voice of the 'Divine Art' has been practically silent until the commencement of the Promenade Concerts on August 25, a record of which will be found in another column. *Entrepreneurs* are now, however, bestirring themselves for the coming winter season, and the cessation of 'wars' alarms' and the return of peace certainly make the outlook brighter and more hopeful than it was at this time last year. The first prospectus to claim our attention is that of the

ROYAL CHORAL SOCIETY.

Seven Subscription Concerts are announced, with the addition of the customary Good Friday performance of 'The Messiah.' The series opens on November 8 with 'Elijah,' followed by 'Judas Maccabæus' (December 6), 'Messiah' (January 1), 'Scenes from the Song of Hiawatha' (January 24), Parker's 'Hora Novissima' and Beethoven's Choral Symphony (February 20), 'Israel in Egypt' (March 14), and the 'Hymn of Praise' and 'Walpurgis Night' (on April 25).

A concert to be looked forward to with pleasure and regret is the 'farewell' of Mr. Edward Lloyd, which will take place at the Royal Albert Hall, on December 12.

QUEEN'S HALL.

Mr. Robert Newman announces eight Symphony Concerts, on the afternoons of October 27, November 10 and 24, December 8, January 26, February 9, and March 2 and 16; some Ysaye Concerts, details of which are yet to come, in November; a St. Andrew's Day Concert on November 30; and the usual Christmas Day, Ash Wednesday, and Good Friday Concerts. Mr. Henry J. Wood will conduct throughout. The so-called 'London Musical Festival' will take place from April 29 to May 4. The Sunday Concert Society's Sunday Afternoon Concerts will be held every Sunday afternoon at 3.30.

ST. JAMES'S HALL.

The Saturday Popular Concerts re-commence on November 3 and continue weekly till December 15. The Ballad Concerts at this hall will be resumed on November 7, continuing weekly during the month. Other Afternoon Concerts are announced by Miss Clara Butt and Mr. Kennerley Rumford; Madame Marie Brema, Mr. Henry Bird, and Mr. Vert; and Recitals by Herr Reisenauer (3), Mr. Frederick Dawson, Mr. Donald Tovey (3), Herr Rosenthal, Miss Marguerite Elzy, and Madame Marchesi, with Messrs. Wolff and Schonberger.

In the evening three Richter Concerts will be given, commencing on the 22nd inst.; those of the Curtius Concert Club will be resumed on November 7. Mr. Henry Such will give an Orchestral Concert, and Herr Kupper-schmidt a Recital, while the Saturday Orchestral Concerts (now under the direction of Mr. Edward O'Brien) will re-commence on the 6th inst.

THE CRYSTAL PALACE

celebrated Saturday Concerts, as such, are now, alas! only a memory; but the veteran conductor will direct two Concerts on the 27th inst. and November 10; Mr. Newman's orchestra, under Mr. Henry J. Wood, will be responsible for Concerts on the 13th and 20th inst. and November 3; and on November 17 Dr. Richter's orchestra, under their distinguished chief, will give a Wagner Concert.

STEINWAY HALL

will, as usual, be the *locale* of Mr. Clifford Harrison's Recitals, which were to be resumed on the 25th ult., while at

ST. GEORGE'S HALL

Mr. Charles Fry's Costume Recitals, with Miss Olive Kennett and company, now in their seventh season, will be given on the Saturday afternoons in November, commencing on the 10th. Mr. Edward O'Brien will direct the music, which is a prominent feature at these performances.

Mention should also be made that the venture of the PURCELL OPERATIC SOCIETY in producing Purcell's 'Dido and Æneas' at the Hampstead Conservatoire, in May last, was so successful that it is proposed to repeat that work, and also a stage version of Handel's 'Acis and Galatea,' at a London theatre in the early autumn, with the further prospect in the spring of producing Purcell's 'King Arthur.'

SUBURBAN CHORAL SOCIETIES.

The Highbury Philharmonic Society announces four Concerts, commencing on November 27 with Frederick Corder's 'The Sword of Argantyr' (first performance in London) and Clay's 'Lallah Rookh'; Stanford's 'Last Post' and 'A Love Symphony,' Percy Pitt (first performance), January 21; the first London performance of Professor Parker's 'Wanderer's Psalm' (produced at the recent Hereford Festival), and Rossini's 'Stabat Mater,' March 12; and a concert recital of Gounod's 'Faust,' on April 30. Mr. G. H. Betjemann will, as usual, be the conductor.

The FINSBURY CHORAL SOCIETY will perform 'The Golden Legend' and Bridge's 'Ballad of the Clampherd-down' (November 22); 'The Hymn of Praise' and Parry's 'St. Cecilia's Day' (February 14); and Gounod's 'Faust' (April 18). Mr. F. Cunningham Woods will conduct.

The PEOPLE'S PALACE CHORAL SOCIETY (conductor, Mr. Allen Gill) contemplates performances of 'Elijah,' Elgar's 'King Olaf,' 'Scenes from the Song of Hiawatha,' and 'The Messiah.'

The MUSWELL HILL AND EAST FINCHLEY CHORAL SOCIETY will give 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' 'The Messiah,' Sullivan's 'Martyr of Antioch,' and Stanford's 'The Last Post.' The conductor is Mr. Allen Gill.

The BERMONDSEY SETTLEMENT CHORAL SOCIETY, directed by Mr. J. E. Borland, hopes to perform Gounod's 'Redemption,' 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' 'The Messiah,' 'Elijah,' the 'Last Judgment,' and the 'Crucifixion.'

The SOUTH LONDON CHORAL ASSOCIATION (conductor, Mr. L. C. Venables) will give 'Judas Maccabæus,' 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' and Sullivan's opera 'The Chieftain,' besides a miscellaneous Concert, and a Violin Recital by Mr. T. E. Gatehouse.

MR. QUANCE'S CHORAL SOCIETY, Streatham, announces Sullivan's 'Prodigal Son,' Lloyd's 'Hero and Leander,' Bridge's 'Ballad of the Clampherd-down,' Cowen's 'Rose Maiden,' and 'Hiawatha's Wedding-Feast.'

The BARNET CHORAL SOCIETY, under Mr. Frank B. Wood, will give 'Hiawatha's Wedding-Feast,' the 'Death of Minnehaha,' and Handel's 'Joshua.'

The EALING CHORAL SOCIETY will perform Sullivan's 'Martyr of Antioch,' Barnett's 'Ancient Mariner,' and a new cantata, 'England, my England,' by the conductor of the Society, Mr. J. Cliffe Forrester.

The WEST NORWOOD CHORAL AND ORCHESTRAL SOCIETY announces Mendelssohn's 'Athalie,' Stanford's 'Revenge,' and Spohr's 'Last Judgment.'

PROVINCIAL ARRANGEMENTS.

The prospectuses of the following country Societies are already before us:—

BLACKBURN.—The St. Cecilia Society, conducted by Mr. J. H. Rooks, announces 'Israel in Egypt,' 'Hiawatha's Wedding-Feast,' with Mendelssohn's 'Loreley,' &c., and a miscellaneous Concert.

BOURNEMOUTH.—The sixth series of sixty Symphony Concerts, at the Winter Gardens, under the able direction of Mr. Dan Godfrey, Jun., will commence on the 8th inst. The programmes, as usual, are of a highly attractive character, and each concert will include at least one novelty. Several interesting works will be played for the first time in England, including symphonies by Wilhelm Berger, Max Bruch, Volkmann, Reinecke, and Cuthbert Hawley; and

other novel instrumental works. Some of the programmes will be devoted entirely to works by Beethoven, Mendelssohn, Wagner, Glazounoff, and Tchaikowsky (when the orchestra will be specially augmented), and a special feature will be the performance during the season of the whole of Tchaikowsky's symphonies. Among the composers who have promised to conduct their own works may be named Sir Alexander Mackenzie, Sir Hubert Parry, Professor Villiers Stanford, Mr. F. H. Cowen, Mr. Coleridge-Taylor, Dr. W. H. Cummings, and Mr. August Manns. Bournemouth may, indeed, be congratulated on the healthy existence and adequate performance of good music in its midst, and at a subscription sufficiently moderate to be within the means of its humblest inhabitants.

CHELTEMHAM.—The Musical Festival Society, so long directed by Mr. J. A. Matthews, has in hand the ubiquitous 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' a choral song, entitled 'Music,' specially composed by C. Lee Williams, and the 'Redemption.'

DOVER.—The Choral Union will give 'The Messiah' and 'Hiawatha's Wedding-Feast,' with Bridge's 'Ballad of the Clampherd-down.' The conductor is Mr. H. J. Taylor.

IPSWICH.—The Choral Society, under the baton of Mr. Burton, will perform the 'Hymn of Praise,' Goring Thomas's cantata 'The Swan and the Skylark,' Stanford's 'Revenge,' and 'The Messiah.'

LEICESTER.—The new Musical Society has arranged to perform Handel's 'Samson' and 'Messiah,' and a Beethoven programme, including the Mass in C and 'Mount of Olives.' The conductor is Mr. C. Hancock.

LINCOLN.—The Musical Society, so ably directed by the Cathedral organist, Dr. G. J. Bennett, only announces at present one performance (on November 28), when Handel's 'Acis and Galatea' and a miscellaneous selection will be given.

SIDCUP.—The only performance at present contemplated by the Musical Society is that of 'Hiawatha's Wedding-Feast,' without which work very few choral concert schemes this season appear to be complete. The conductor is Mr. A. E. Butterworth.

STOCKTON-ON-TEES.—The Choral and Orchestral Society will give Gounod's 'Redemption' and a Cowen Concert, at which the chief feature will be the 'Sleeping Beauty.'

PROMENADE CONCERTS, QUEEN'S HALL.

MR. ROBERT NEWMAN'S determination to possess the finest orchestra obtainable is still active. The system of annually re-electing its members may press hardly on some who have tried their best and yet been dismissed, but it is the only one by which the efficiency of any musical body can be maintained. No one will deny that several of our instrumental and choral forces would benefit by the adoption of this policy. For the present season, which began on August 25, Mr. Newman has secured the services of Mr. A. V. Belinski, principal violin of the late Crystal Palace Orchestra, who now sits at the first desk with Mr. Arthur W. Payne; Mr. M. Belinski, principal violoncellist from the Sydenham Orchestra, and Mr. T. Fonteyne, a fine oboe player from Brussels.

With Mr. Henry J. Wood as conductor of such a fine orchestra as has been gathered together, it is scarcely necessary to say that a very high standard of excellence has been attained. Few novelties have been given, and these of small importance; but the scheme of music merits the highest praise for its comprehensiveness and high-class character. As in previous seasons, Monday is devoted to Wagner; Tuesdays, Thursdays, and Saturdays are termed 'Popular,' but include works by the great masters. The application to such high-class music of a word hitherto of somewhat unsavoury significance to musicians shows the immense progress that has been made in public taste since 1838, when the first promenade concerts were given in London, at the Lyceum Theatre, under the conductorship of Signor Negri, and when the programmes consisted of

four overtures, four quadrilles, four waltzes, and an instrumental solo. On Wednesdays large audiences have been attracted by the masterpieces of Schumann, Brahms, and Tchaikovsky (to adopt the spelling of the last-named suggested by Mrs. Newmarch), and Beethoven's symphonies are being played consecutively on successive Fridays. It may interest some readers to know that Beethoven's 'immortal nine,' minus the 'Choral,' were performed in consecutive weeks at the promenade concerts at Covent Garden, conducted in 1878 by Sir Arthur Sullivan; but it is recorded that the music was so good that it hindered the sale of refreshments, and the financial results were proportionately unsatisfactory! Happily *nous avons changé tout cela*.

Several new soloists have appeared. The most noteworthy are Madame Leonora von Stosch and Señor Antonio Paoli. The former is an American violinist. Her mother, as Miss Thompson, was a much esteemed singer in the United States, and her father, Count von Stosch, after serving in the German army, removed to Washington before the outbreak of the civil war in which he took a prominent part. Madame von Stosch began her musical studies early, and played in public at eight years of age Beethoven's C sharp minor Sonata. Subsequently, however, the pianoforte was relinquished for the violin, which she studied under Kaspar, of Washington; Cornelis, at the Brussels Conservatoire; and Arno Hilf, at Leipzig. Her style is nearest akin to that of Señor Sarasate, the tone being more remarkable for purity than power. The chief charm of her playing, however, is its finish and refined expression, and these attributes will probably secure her widespread favour in this country. Señor Paoli made his first appearance in England on the 18th ult. He is stated to have been born in 1872, and, after having studied in Madrid and Milan, to have made his public *début* in 1896 at the theatre at Valencia. Since then he has sung with considerable success at several Continental opera houses. He possesses a powerful tenor voice, articulates distinctly, and phrases intelligently, but marred his singing by unpleasantly forcing the tone in *forte* passages. One other vocalist deserves mention, Miss Etta C. Keil, a young American soprano, a native of Pittsburg, who appeared on the 18th ult., and made a most favourable impression by reason of the freshness and purity of her voice and artistic style. Her latest instructors were Mr. Randerger and Mr. Henry J. Wood.

Some interest was excited on the 19th ult. by the first performance in England of M. Rimsky-Korsakoff's second symphony, entitled 'Antar.' As an example of what may be called musical impressionism this is a remarkable work. It is programme music of the most pronounced type. The story, printed on the first page of the score, is by Seukowsky. The opening movement illustrates *Antar's* rescue of a gazelle which is about to become the prey of a gigantic bird. The gazelle is a fairy queen under a spell, and *Antar* is transported to her palace. The three subsequent sections deal with the queen's 'Three great joys of life'—vengeance, power, and love. The most satisfactory number is the opening one, the supernatural element being cleverly suggested, and the orchestration, in which the strength of the work consists, being picturesque and brilliant. Great command of creating fearsome noises is shown in the Vengeance section, and the composer's idea of power is manifestly participation in the pomps and vanities of this wicked world. The *finale*, dealing with the tender passion, contains some charming passages, but the phase of love portrayed is so entirely emotional that the music becomes monotonous. In its entirety the symphony may be recommended to students for brilliant orchestral effects and for what to avoid in construction.

THE London Church Choir Association will hold its twenty-seventh annual Festival in St. Paul's Cathedral on Thursday, November 15, at 7.30 p.m. Mr. Myles B. Foster has written an anthem, 'The right hand of the Lord,' specially for the occasion, and Mr. Edwin H. Lemare contributes a new setting, in B flat, of the Evening Canticles. As heretofore, the conductorship and organistship of the Festival will be in the safe keeping of Sir George Martin and Mr. Charles Macpherson.

THE ROYAL NATIONAL EISTEDDFOD AT LIVERPOOL.

(BY OUR SPECIAL CORRESPONDENT.)

THE great annual Eisteddfod which unites North and South Wales was this year held at Liverpool, from the 18th to the 22nd ult. As an audience of about ten thousand persons was looked for on this occasion an arena had to be practically created. The Liverpool Corporation was equal to the demand and arranged to accommodate their guests in the North Market Hall. This huge building as fitted up served the purpose fairly well, the main disadvantage being the exposure to the distressing noise of the adjacent streets. The proceedings were, as usual, of a highly miscellaneous nature. We have only to do with the musical features of the gathering. The zeal and capacity of the Welsh for singing are notorious and found ample vent during the four days. There were numerous sections for solo singing, for which there were no fewer than 476 entries, and there were 149 entries for duet, trio, and quartet singing. Instrumental sections, which as yet are not very popular in Wales, brought out 113 pianists and violinists and two bands. The choral sections brought large numbers of competitors. Some of these sections are fully mentioned below.

The 1900 Eisteddfod is likely to be memorable for the fact that English choirs gained all but one of the most important prizes. There will be many wholesome searchings of the spirit over this pregnant result. It is now evident that Welsh conductors and chorallists will have to revise the aims of their practice and their standards of excellence if they hope to excel the best led English choirs, more especially those in Midland and Northern districts.

THE CHIEF CHORAL COMPETITION. PRIZE, 200 GUINEAS AND A GOLD MEDAL.

The chief choral competition, open to choirs consisting of 150 to 180 voices, was announced to take place at 2 p.m. on the 18th inst. At that hour nearly nine thousand persons were assembled in hopeful expectancy, but no attempt was made to keep faith with the public, and it was 3 p.m. when the first choir rose to sing. The test pieces were the accompanied choruses 'How the giant winds do wrestle,' by the Welsh composer Stephens, and 'Why, my soul,' the last chorus from the 42nd Psalm, by Mendelssohn, and the unaccompanied part-song 'The vale of rest,' also by Mendelssohn. This selection was calculated to test the choirs thoroughly. The choice of an unaccompanied piece was especially to be commended. The adjudicators were Signor Randerger, Dr. Varley Roberts, Dr. Joseph Parry, Mr. C. Francis Lloyd, Mr. Dan Protheroe, Mr. Tom Price, and Mr. John Thomas.

There were five entries, but a choir from Pontypridd failed to appear. The following choirs sang in the order given: Shrewsbury (Mr. W. D. Phillips), Carmarthen (Mr. A. J. Silver), Potteries and District (Mr. Jas. Garner), and Carnarvon (Mr. John Williams).

The order of performance of the three pieces was left to the discretion of the conductors. Shrewsbury began with 'The vale of rest.' The tone was not very full, the sopranos especially being inclined to shrillness. The intonation wavered in the chromatic passages. The blend was not first-rate and the enunciation was indifferent. But there were many evidences of painstaking preparation. The rhythm was attractive and the attack good. The expression, however, lacked distinction. In the Welsh chorus, which was sung in English, the feature of the execution was the compactness of the attack and clearness of the runs. The Mendelssohn chorus was sung with over-eagerness and, therefore, lost breadth and dignity. The enquiry, 'Why, my soul,' was almost indignantly delivered. The high notes were an obvious trouble. Carmarthen began with Stephens's chorus. The girlish tone of the sopranos was apparent and the deficiency of alto destroyed the possibility of a satisfactory blend. On the whole, the execution was perfunctory and failed to stir enthusiasm. The part-song—which, in pursuance of a bad custom that obtains only at Welsh competitions, was partly played over before the choir performed—was sung in a curiously cold fashion. No attempt was made to secure

piano, and the *pianissimo* passages were sung *mezzo-forte*. The Mendelssohn chorus evidently suited this choir. The opening was especially dignified and impressive, and, throughout, the attack was clean, well-knit, and assured. It was a pity that the musicianship and care brought to bear on the execution of this chorus were not evident in the rendering of the other test pieces. The Potteries choir began with 'How the giant winds do wrestle.' Their fine rich tone, musical blend, and firm attack instantly arrested attention. Some of the climaxes were thrilling. The expression was convincing and there were no exaggerations. Then in the part-song the tone was beautiful and the expression had the called for sympathetic pang. But the intonation was not always true and the *pianissimo* lacked the highest delicacy. The phrasing and enunciation were admirable. In 'Why, my soul,' the fine tone and brilliant attack fascinated attention. One felt too that the expression was entirely adequate—dignified and joyous and without an exuberance difficult to restrain in so inspiring a chorus. The obvious superiority of the Potteries choir made the audience almost feverish. Would the celebrated Carnarvon singers beat the record? As if to encourage them to do their utmost to save the situation, the North Wales singers were loudly cheered as they rose to sing the Welsh chorus. They began well, with a firm attack and a full musical tone, but not so rich as that displayed by the Potteries choir. There were some exaggerations in the delivery of the *sforzandos* and gradations of tone, but, on the whole, the expression was impressive. The *ff* in the *Adagio molto* at the end was tremendously effective, but the following *diminuendo* to *ff* was not so well contrived. So far the result was dubious. It was felt that much would depend upon the unaccompanied part-song which the Carnarvonites sang as their second piece. In this the clear finish of the execution, even to the delicate tapering off of the ends of phrases, was admirable. The expression hardly reached the poignancy secured by the Potteries singers, but it was full of point, and, moreover, was not merely mechanical. There were, however, unfortunately one or two blemishes in the intonation that jarred seriously. Much was hoped for Carnarvon when they rose to sing the Mendelssohn chorus. Here was a piece thoroughly fit to display the peculiar excellencies of Welsh chorists. The attack at the opening was splendid, but the phrasing, in which the word 'Why' was so completely separated from the context, sounded strange, and set one thinking as to its propriety. The *molto allegro* opened magnificently and enthralled the audience. Later, the constant short phrasing began to be a too obvious feature of the execution—the fugal passages were occasionally laboriously sung, the sopranos were not quite in tune, and at the end the strain induced a slight hurry that destroyed the unity of the attack that previously had been one of the best points in the performance of the choir. At the conclusion the choir was deservedly applauded, but even the strongest Welsh partisans felt that there was faint hope that the Potteries' record had been beaten. This hope, however, was fanned by the fact that the adjudicators were a long time in arriving at a conclusion. When at last Signor Randegger, in an adroit speech, announced that the Potteries' choir was to have the prize, there was much excitement, but it was soon tempered by a feeling that no other verdict was possible. The choir was constituted as follows: Sopranos, 47; contraltos, 36; tenors, 39; and basses, 45. Total, 167.

The children's choir competition was announced for noon on the 19th ult., but it was not called until after 1 p.m. The test pieces were 'Don't forget the old folks' (Jude) and a four-part arrangement of a part-song, 'Selenè' (John Henry). The first piece afforded little opportunity for the display of merit, and the second piece was thoroughly unsuited for children because of the character of the music and especially because of its wide range. Eleven choirs entered but only nine sang. The standard of the singing was not very high. It was evident that the preparation of the four-part piece had done more harm than good. The adjudicators decided the prize between the three choirs generally felt to be the best—namely, Brymbo, which was awarded nine guineas; Blaenau Festiniog, six guineas; and Mountain Ash had the solatium of three guineas. A detailed account of this competition will be found in the October issue of the *School Music Review*.

THE SMALL CHOIR COMPETITION:
CHOIRS OF SIXTY TO SEVENTY-FIVE VOICES.
PRIZE, SIXTY GUINEAS AND A GOLD MEDAL.

This competition was held on the 19th ult. Ten choirs had entered, but only seven came. The test pieces were an accompanied chorus, 'There is joy in the presence,' from the 'Prodigal Son' (Sullivan), and an accompanied part-song, 'Sleep, my beloved' (J. H. Roberts). The time announced was 2.30 p.m., and the choirs were ready at that hour; but owing to the masterly inactivity of the arrangements it was 3.30 p.m. when the competition commenced. In order to gain time the choirs were directed to sing only the part-song, which was in every way a sufficiently severe test. Holywell United (Mr. J. E. Pierce) sang first. Their tonal attack was very defective, many notes being out of tune, and they need much drill to gain more unity in rhythm. Blackpool (Mr. Whittaker) came next and gave a most refined performance in every detail. The tone was sweet and full and the expression chaste. They were not always absolutely in tune, but the wonder was that they sang so admirably, in spite of the thunderous noises coming from the street by the side of the Market Hall. Cefn Mawr (Mr. G. W. Hughes) sent the next choir. They began capitally, but the trebles were soon worried. The tonal attack was defaced by 'scooping,' and the swells bulged out too much and some wrong notes were sung. The expression was good, but the dullness of the vocal tone militated against some of the effects sought for by the conductor. Machynlleth came next and exhibited a sweet, agreeable tone and a nice feeling for expression. Their *crescendos* were disappointing, and the last bars were sung with wavering intonation. Talke (Mr. J. Whewall) came next and at once attracted attention. The blend was beautiful, the sweetness of the female voices being especially noticeable. The phrasing was most artistic and the attack clean. The gradations of force were admirable and the rhythm was agreeably dainty. Next came St. Helen's (Mr. H. Berry). Their specialty was fulness of tone and an excessive *legato* delivery. The quality of voice and blend were decidedly good, but the altos were hardly strong enough for an ideal balance. There were some small faults in execution, and the expression was somewhat too aggressive for the words. This choir had to contend against a most distressing noise from the street. Bangor sang last. They appeared to be somewhat inexperienced, and their tone needs much refining. With singular unanimity they sang astonishingly wrong notes, some of which altered the key. The end of the competition left the audience dubious as to whether Blackpool or Talke would be adjudged as first. It was lugubriously felt that the Welsh choirs were again out of the running. The adjudicators announced that they desired to hear Blackpool and Talke again, but as the singers had dispersed this was not possible. It was therefore settled that the prize should be divided between the two choirs. It may be hoped that these two excellent organisations will meet again—say at Morecambe, where the conditions allow choirs every chance of showing off their best work.

On the 20th ult. the competition for female voice choirs of thirty-five to forty voices was held. The prize was thirty-five guineas and a gold medal. The test pieces were 'Sweet the balmy days' (Mackenzie) and 'Jesu, Lover of my soul' (Protheroe). Eight choirs entered, but only seven appeared. The result was another victory for the Blackpool Society, under Mr. Whittaker. The voices of this choir were especially beautiful and the expressive performance of both pieces elicited general admiration. Pontypridd was an excellent second and Nantlee did very well and earned a third place.

THE MALE-VOICE CHOIR COMPETITION.

The competition in the male-voice choir section, on the 21st ult., was looked forward to with special interest. So far, the laurels had gone to English choirs, and speculations were rife as to what would happen in a department of choral execution in which Welsh singers often display great skill. The adjudicators, with the exception that Mr. John Thomas did not officiate, were the same as for the chief choral competition. The test pieces were 'Crossing the

plain' (T. Maldwyn Price) and the chorus (unaccompanied) 'Cyrus in Babylon' (Boulanger). Sixteen choirs entered, but only eleven competed. We regret that we have not space to analyse the singing. It must be enough to state that the performance of the test pieces was of a high order, and evoked great enthusiasm. The Dowlais Choir gave superb renderings and was awarded the prize of sixty guineas. Swansea (Mr. J. D. Thomas), Port Talbot (Mr. John Phillips), and the Manchester Orpheus (Mr. W. S. Nesbitt) were not far behind. This well-won victory gave great satisfaction to the Welsh section of the audience and was the subject of congratulation from all quarters.

An important part of the musical scheme was a series of evening concerts. For these concerts a capital choir of 400 voices was organised and conducted by Mr. D. O. Parry, and a full orchestra of seventy performers, under the leadership of Mr. Thos. Shaw was also engaged. The works performed included the 'Creation,' Dr. Joseph Parry's cantata 'Ceridwen,' specially composed for the festival, and 'Judas Maccabæus.' The artists engaged were Miss Evangeline Florence, Miss Helen Jaxon, Miss Gertrude Hughes, Miss Maggie Davies, Miss Ada Crossley, Miss Juanita Jones, Madame Marian McKenzie, Mr. Ben Davies, Mr. Maldwyn Humphreys, Mr. David Ffrangcon-Davies, Mr. Emllyn Davies, Mr. David Hughes, and Mr. Barry London.

In view of the obvious difficulty of arranging a time table for so many events, it may seem ungracious to complain that no apparent effort was made to keep faith with the hundreds of competitors in the choral sections and the thousands of the audience specially interested in these sections. Again and again small matters and long speeches were permitted to hinder large choirs already assembled, and impatient and weary of waiting. The children's competition was actually stopped in the middle in order that a long speech might be made, although already many of the children had been wearily waiting for hours. How could the officials expect little folk to sing their best under such trying circumstances? It would have taken no more time if the speech had been delivered afterwards.

HOVINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It is impossible to attend a Hovingham Festival without being impressed by its absolutely unique character, but, though I may reckon myself a regular *habitué* at Hovingham, I must say that this never came home to me with such force as on the occasion of the tenth of these festivals, on the 18th and 19th of last month. I do not know the population of Hovingham, but it must certainly be calculated by hundreds, and not by thousands; it is in a purely agricultural district in the North Riding of Yorkshire, without a single town of any importance within reasonable distance. Yet it can boast of a well-established festival at which choral and orchestral works of the first importance have been given, and in which artists of the first rank take part, and in many instances generously and voluntarily give their services. On this occasion the orchestra, a most efficient body of some fifty players, contained among the violins several well-known soloists, whose names are familiar to the musical world, and whose presence would have been almost as unaccountable as that of the proverbial fly in amber, were it not for another phenomenon, the participation of the most venerated of all violinists, Dr. Joachim. That consummate artist for the second time gave the festival the benefit and honour of his help, while as pianist he had a sympathetic colleague in Miss Fanny Davies. The people of the district are certainly much to be congratulated on their good fortune, but he who is most entitled to take credit for such a state of things is Canon Hudson Pemberton, as it is owing to his artistic and social qualities, together with his genuine enthusiasm, that this village festival has been possible. He is ably seconded by the Squire of the parish, Sir William Worsley, Bart., who lends the curious structure attached to Hovingham Hall, and known as 'The Riding School,' for a concert-room, and he has a

capital business manager in his honorary secretary, Mrs. Fraser; but all must confess that Canon Pemberton is the moving spirit, as he was the originator, of the festival.

His good judgment is evidenced in the compilation of the present programme. There were three concerts, at which the choral works were Beethoven's Mass in C, Mendelssohn's 'Walpurgis Nacht,' Brahms's 'Song of Destiny,' and Thomas's 'The Swan and the Skylark,' all of which were more than creditably done. A shade more delicacy, especially in Brahms's work, would have been an improvement, and with so carefully trained and intelligent a chorus it should be readily obtainable; but in force and spirit there was little left wanting. The principal vocalists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Andrew Black, a remarkably efficient and artistic 'all-round' quartet.

On this occasion, however, the interest of the programme may be said to have centred on the instrumental pieces. Foremost was one of Bach's concertos, which has probably never before been heard in this country—at least, in its complete form. It was the second of the Brandenburg Concerti Grossi, in F major, for the singular combination of violin, oboe, and trumpet, with, of course, the string band to accompany. It is a delightful work, fresh, vigorous, and full of the astounding fertility of invention that distinguish the composer. Played admirably by Dr. Joachim, Messrs. Vivian, E. W. Davies, and Solomon, it made so lively an impression, at the second concert, that there was a strongly expressed desire for its repetition at the third, which accordingly took place. Less piquant, but equally beautiful, was a Violin Concerto in A, by Mozart, which Dr. Joachim introduced. It is the fifth in Köchel's list, bearing date 1775, and is a pleasant, light-hearted example of the composer, while the last movement in particular has more than common character of its own. It was played by Dr. Joachim with rare distinction, and with a sympathy that made one feel—"this must be exactly what Mozart meant." Miss Davies gave a fine performance of Beethoven's Fourth Pianoforte Concerto, and Dr. Joachim was joined by her in Brahms's Pianoforte and Violin Sonata in G (Op. 78), and by Mr. Kruse in one of Spohr's violin duets, which commend themselves more for their perfect adaptation of means to end than for their actual musical effect. Mr. Carl Fuchs, who led the violoncellos, played the quaint Intermezzo from Lalo's Concerto in D in very accomplished style.

The principal orchestral piece was Mozart's G minor Symphony, which showed the excellent quality of the band, as did Gluck's 'Iphigenie in Aulis' Overture, with Wagner's concert-ending, and Weber's 'Oberon' Overture. There were some other solo pieces, vocal and instrumental, but enough has been said to indicate the high character of the programme. Both it and the performances reflected the utmost credit on Canon Pemberton, and there was afforded a pleasing proof that his efforts are appreciated in the announcement of sundry testimonials that are to be presented to him by those interested in the festivals, whether as performers or listeners. He is about to leave the district, but it is hoped, and believed, that his active interest and help will not be lost to the festival.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

PREPARATION for the approaching triennial Festival overshadows everything else here in matters musical at present. On the 12th ult. Mr. Elgar attended the rehearsal at the Masonic Hall, and took the chorus through his 'Dream of Gerontius.' He said he had always a friendly feeling towards Birmingham, as all he knew of music he had learnt while a member of Mr. Stockley's orchestra. Dr. Richter made his first appearance on Monday, the 17th ult., when he rehearsed the 'Passion Music' and part of the Requiem by Brahms. He expressed his satisfaction with the chorus, and hoped the last Festival of the century would be a great musical treat. On Wednesday, the 19th ult., Mr. Coleridge-Taylor attended the rehearsal of his work 'Scenes from the Song of Hiawatha,' and had a great reception. It is stated that three days are to be devoted to the final combined

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rehearsals, instead of two as formerly. Dr. Richter will conduct the performances of Mr. Elgar's and Mr. Taylor's compositions.

The Midland Institute School of Music opened for the session on the 17th ult., with Mr. Granville Bantock as Principal. Mr. Bantock will take a class in form and composition and will direct the students' orchestra.

Mr. Halford has issued the programme of his series of Orchestral concerts. The first will be devoted entirely to Mendelssohn, the second to English composers, the third to Beethoven, and the fourth to Tchaikowsky. Mr. Max Mossel announces a series of quartet concerts, and Messrs. Harrison have a long list of artists for their popular concerts, including Madame Patti and M. Paderewski.

The City Choral Society announces three concerts, under the direction of Mr. F. W. Beard. The first, on the 17th inst., includes Stanford's 'Revenge' and a selection from 'Carmen'; on December 13, the 'Golden Legend' and an operatic selection; on February 28, Gounod's 'Messe de Pâques' and a selection from the same composer's 'Faust.'

A concert was given in the Masonic Hall, on the 20th ult., in order to raise funds to enable Miss Eugenie Usher, a local contralto singer, to continue her studies at the Royal Academy of Music. The concert was fairly well attended.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

It is hoped that the Colston Hall may be opened during the last week of October or early in November, when six concerts will be given. The Choral Society, numbering 600 voices, has been invited to sing the choruses, and the members are enthusiastic in their desire to give a good rendering of the various works entrusted to them. The great organ for the hall, the gift of Sir W. H. Wills, and built by Mr. Henry Willis, is now completed and the task of erection going forward. A band of eighty performers has been engaged for the opening concerts, of which Mr. Riseley will be the conductor.

Practices of the Bristol Royal Orpheus Glee Society have re-commenced. A composition by Mr. C. Lee Williams, inscribed to Mr. Riseley, the conductor of the Society, will be taken in hand for the opening night in the spring. The piece is a setting of Tom Hood's ballad, 'Faithless Sally Brown.' Professor Horatio Parker has also presented a MS. composition to Mr. Riseley, expressing a hope that the choir of which he had heard so much would include it in their scheme.

There was a fair attendance of the Riseley Male-Voice Choir on the 6th ult., when the first practice after the summer interval was held. The compositions taken in hand for the concert of the choir were the following: 'Salamis,' by Gernsheim; 'Britannia, the Queen of the Ocean,' by Hirsch; 'The Recognition of Land,' by Grieg; Mendelssohn's 'Antigone,' and the 'Soldiers' Chorus,' from Gounod's 'Faust.'

A series of six orchestral concerts, at the Victoria Rooms, has been arranged for, the conductors being Dr. Percy Buck, organist at the Cathedral, and Mr. F. W. Rootham, organist at St. Mary's Church, Tyndale Park.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

PALESTRINA's five-part Mass, 'Ascendo ad Patrem,' was sung on the 11th ult., by Mr. Vincent O'Brien's special choir, in the Church of St. Lawrence O'Toole. The Credo of the 'Missa Papæ Marcelli,' splendidly sung, was substituted for that proper to the Mass. An exquisite 'O Salutaris Hostia,' by Pierre de la Rue, and Palestrina's 'Tantum Ergo,' for male voices, completed a beautiful service. A Magnificat, in *falso bordone*, by Palestrina, was also sung, but not so well as the other music. The excellence of the whole performance leads one to ask why, with really good material to hand, such music is not more frequently heard in Dublin.

At last the Cathedral at Marlborough Street has an organ worthy of the premier Catholic Church in Dublin.

It has cost over £3,500, and a series of blunders and mishaps has occupied the ten years which have elapsed since the work was begun. For the last four years the organist, Mr. Brendan Rogers, has been obliged to conduct the services at a small one-manual organ. The firm of Hill, in London, have now completed the work to the entire satisfaction of all concerned, and the organ is now one of the finest in the three kingdoms.

We understand the Dublin Musical Society is going to make an effort to start again after Christmas. A call on the guarantors is to be made immediately to discharge the existing liabilities of the Society so as to enable it to be re-constituted without any let or hindrance.

The Dublin Orchestral Society announces a series of four afternoon concerts in the Royal University Buildings, to begin early in November. A novel feature will be the introduction of a vocalist at each concert. It is understood that this series will bring to a termination the existence of the Society unless the support accorded by the public is very much greater than heretofore. It is most desirable for the honour of our city that such a thing should be averted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

As in other artistic and social circles, the life promised in the musical world of Edinburgh this session will be a great relief after the depression of last winter, when the Scottish capital was one house of mourning over its sons in the Highland Brigade and other Scottish battalions.

The most important prospectus is, of course, that of Messrs. Paterson's fourteenth annual series of orchestral concerts. The Scottish Orchestra has again been engaged, under its fourth conductor, Mr. Frederic H. Cowen; and the Edinburgh Choral Union, Mr. Kirkhope's and Mr. Moonie's choirs (the latter for the first time) will take part in the scheme. Mr. Cowen will be assisted, when occasion requires, by M. Sons, the capable leader, who acted as conductor last year during Herr Bruch's temporary indisposition, and Herr Moszkowski will officiate at the first concert. The choral works announced to be performed are Elgar's 'Caractacus,' 'The Messiah,' and 'St. Paul' (Edinburgh Choral Union); 'Scenes from Hiawatha' (Mr. Moonie's Choir); 'Israel in Egypt' (Mr. Kirkhope's Choir); and Mr. Millar Craig's Choir has chosen Bruch's 'Odysseus' for its winter study and annual concert.

Miss May Elliot, a former pupil of Miss Lichtenstein and for the last four years of Herr Stavenhagen, will make her *début* in Edinburgh on November 10.

Mr. Denhof's scheme of Chamber concerts promises this year the collaboration of such artists as Professor Halir, Willy Hess (with quartet), Pěcskai, and César Thomson; Mesdames Marchesi and Ella Russell, Miss Clara Butt and Miss Rose Ettinger.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WITH the wane of summer come throughout the provinces rumours of musical and other delights, for the charming of the approaching dark evenings, which as September draws near to its close begin to assume definite form and positive pledge. On all sides we are gladdened by evidences of renewed activity and of determination to advance: the suburban choral societies have selected the chief items of their winter programmes and are re-commencing practice with fresh zeal, after their summer idleness. Even better are the hopes caused by promises of fresh amateur associations for the study of orchestral works; and, so, for the broadening and deepening of musical knowledge and extension of the general appreciation of its larger scope. Among professional undertakings the Hallé concerts take, of course, chief place; and the already issued prospectus for the forty-third season shows that Dr. Richter, who has now taken up his residence among us, will not allow their excellence to decrease. The selection of orchestral works is capital, although, perhaps, the absolute novelties are not too numerous. Among the symphonies, that of Sinding in D minor will find a place;

and Tchaikowsky's No. 5, as well as the great 'Pathétique,' will be again given, and many Overtures with which we are more or less familiar.

On the choral nights Beethoven's Mass in D will, as well as the Ninth Symphony, be repeated; Berlioz's 'Faust' will resume its accustomed place and, doubtless, after the few years interval, again attract a crowd almost equal to that drawn by the one great Oratorio of modern times—Mendelssohn's immortal 'Elijah.' No selection from Wagner's operatic works is to be vouchsafed; but the 'Requiem' of Brahms and the St. John Passion of Bach are promised, while Cowen's 'Ode to the Passions,' unavoidably withdrawn a year ago, is again announced. The cast for 'The Messiah' is a very safe one; and Mr. R. H. Wilson will again take charge of the performance of the never-dying celebration of Christmas. An attractive list of soloists—instrumental and vocal—has been secured, and, altogether, the scheme is bright and should be alluring of subscribers.

Mr. Lane grows more and more ambitious, and to his large choir and, for the accompaniment of choral works, sufficient orchestra, adds an immense list of singers of celebrity, from Madame Marchesi downward. In addition to 'The Messiah' and the 'Elijah,' which no sane man would think of withholding, Mr. Lane promises 'Acis and Galatea,' and, as a novelty, Stanford's Irish Ballad, 'Phauidrig Crohoore.'

At the Town Hall the Saturday evening recitals of Dr. Kendrick Pyne will certainly lose none of their interest; and the 'Gentlemen's' concerts—including four orchestral performances under Dr. Richter—will again be given.

Dr. Watson's choir will delight us, as of old; but, so far, we have no positive information about new works in rehearsal.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

Most of the musical societies are now issuing their prospectuses for the coming winter season. The Newcastle and Gateshead Choral Union announces a very attractive series of concerts, commencing with Sullivan's Festival Te Deum and 'The Golden Legend.' At this concert Mr. Edward Lloyd (on November 28) will make his farewell appearance before a Newcastle audience. Mr. James M. Preston will conduct. On March 20 the Society will give a performance of Berlioz's 'Faust,' under the conductorship of Dr. Hans Richter. The Hallé Orchestra has been engaged for both these concerts, and an additional concert, of purely orchestral music, will be given by the same orchestra, conducted by Dr. Richter.

The Sunderland Philharmonic Society announces two concerts. On December 12 Dvorák's 'Spectre's Bride' and Schumann's 'Nachtlied' will be given, and on March 13 Handel's 'Acis and Galatea.' Mr. N. Kilburn will conduct both concerts.

The arrangements of the Middlesbrough Musical Union are, as usual, very complete. On November 8 Goring Thomas's 'The Sun Worshippers' and a violin concerto by Max Bruch will be performed, Mr. Louis Péciskai having been engaged for the solo part in the latter work. On February 6 an orchestral concert will be given by the Hallé Orchestra, under Dr. Richter; and on March 27 the season will close with a performance of Mr. S. Coleridge-Taylor's 'Scenes from Hiawatha,' which the composer will conduct in person. The conductor of the Society is Mr. N. Kilburn.

The Auckland Musical Society, of which Mr. Kilburn is also conductor, this year celebrates the twenty-fifth year of its existence by a musical festival, which will be held in Bishop Auckland on December 4 and 5. The works to be performed will include 'The Messiah,' a portion of Sullivan's 'Golden Legend,' and Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' the latter to be conducted by the composer.

The South Shields Choral Society announces for its first concert, on December 11, a performance of Handel's 'Judas Maccabæus.' A second concert will be given on March 27, at which Mr. S. Coleridge-Taylor's 'Death of Minnehaha' and 'Hiawatha's Departure' will be performed. Mr. M. Fairs will conduct both concerts.

The Tynemouth Vocal Society, of which Mr. M. Fairs has just been appointed conductor, in place of Mr. Bird, resigned, purposes giving Goring Thomas's 'The Sun Worshippers' and T. Anderton's 'The Wreck of the Hesperus,' on December 19. A second concert will be given during the season, at which Parts I. and II. of the 'Creation' and Gade's 'Spring's Message' will be performed.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE prospects for the coming season in Nottingham are such as should be heartily welcomed and readily supported.

The Sacred Harmonic Society will commence with a recital of 'Tannhäuser,' Acts i. and ii. (without cuts), and the Paris version of the Venusberg scene. Its next effort is to be Brahms's 'Song of Destiny,' Max Bruch's 'Fritzhof' (for male voices), Bach's 'Jesu, priceless Treasure,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The full programme is completed by the mention of Verdi's 'Requiem' (Manzoni) and Beethoven's Ninth Symphony.

In addition to the choral concerts, the same Society is responsible for two orchestral concerts. The orchestra will be led by Mr. H. Lyell Taylor. The Society is to be congratulated in securing, for another season, the services of Mr. Henry J. Wood, whose reputation and work needs no eulogy.

Chamber music will be represented by Miss Cantello's excellent concerts. The programme for the season will include the engagement of the Willy Hess and Kruse Quartets, as well as the engagement of Mr. Paul Ludwig and Miss Maud Powell.

Miss Nellie Smith, a most conscientious artist, announces a pianoforte recital on the 10th inst., for which she puts forward an attractive programme. With Miss Chaplin (violinist) she will play Brahms's Sonata in A major and Schumann's in A minor.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

JUDGING by present indications, the forthcoming season promises to be busy and full of interest. The reports of the various musical societies in the city and district show in most cases that last season's results were financially satisfactory and there is a consequent access of enterprise in their coming plans.

The Sheffield Amateur Musical Society (Mr. Schöllerhammer) announces Mendelssohn's 'St. Paul' for the winter concert.

The Sheffield Musical Union, under the conductorship of Dr. Coward, has issued an attractive prospectus of the season's arrangements, in which Elgar's 'King Olaf,' Gluck's 'Orpheus,' Bridge's 'The Ballad of the Clampheddown,' Mendelssohn's 13th Psalm, 'The Messiah,' and Spohr's 'The Last Judgment' are announced to be performed. The last-named work will be given in connection with the newly formed Sheffield Orchestra, which body has its turn put forward an interesting list of orchestral works to be given at four concerts under Dr. Coward's direction.

The Sheffield Choral Union (Mr. S. Suckley) promises Elgar's 'Caractacus,' which has not yet been heard in the district, and 'The Messiah.'

The Male Glee and Madrigal Society (Mr. J. A. Rodgers) has re-commenced rehearsals with Ambrose Thomas's 'The Witches' Sabbath,' and works by Stevens, Webbe, Mendelssohn, &c.

At Barnsley the St. Cecilia Choral Society (Dr. Coward) will have the distinction of being the first to perform Mr. Coleridge-Taylor's 'Hiawatha' (complete) in South Yorkshire. Gluck's 'Orpheus' will be given at the second concert.

The Hoyland Common Choral Society (Mr. G. M. Coates) announces Handel's 'Alexander's Feast' for the opening concert, and Costa's 'Eli' for a later date.

The Chesterfield Harmonic Society opens with Sullivan's 'Golden Legend,' to be followed by 'The Messiah,' under Mr. G. A. Seed.

The Eyam Choral Society (Mr. J. W. Froggatt) is rehearsing Stainer's 'Daughter of Jairus,' to be followed by a more pretentious work, probably one by Mr. Coleridge-Taylor.

The Baslow Choral Society will perform 'Judas Macabæus,' under Mr. E. U. Ireland, after which the post of conductor will be undertaken by Mr. J. W. Froggatt.

The Chapelton Harmonic Society (Mr. T. Bool) announces 'Elijah,' and the same work is to be given at St. Mary's Church, Sheffield, under Mr. J. A. Rodgers.

At Retford Mr. Hamilton White's orchestral concerts are suspended for the present, but performances will be given of Rossini's 'Stabat Mater,' Beethoven's 'Mount of Olives,' and Gounod's 'Faust.'

The Rotherham Choral Society (Mr. T. Brameld) will perform Elgar's 'King Olaf,' a selection from Bach's Mass in B minor, and 'The Messiah.'

'King Olaf' is also announced to be given by the Norton Lees Choral Society (Mr. H. Reynolds).

The St. Peter's (Abbeylea) Choral Society's programme includes Mendelssohn's 'Walpurgis Night' and 'Hear my Prayer' and Henry Gadsby's 'Lord of the Isles,' to be given under the direction of Mr. William Gadsby.

FOREIGN NOTES.

BALTIMORE (U.S.).—The well-known pianist, Mr. Ernest Hutcheson, has been appointed to the senior professorship of pianoforte playing at the Peabody Institute Conservatory of Music.

BERLIN.—The subscription fund for the combined Haydn, Mozart, and Beethoven monument, to be erected in the Thiergarten, has been making such good progress that its realisation may be looked for at no distant date.—Professor Martin Blumner has resigned his position of Vice-President of the Academy of Arts (musical section) and will be succeeded by Professor Joachim. Professor von Herzogen has likewise retired, on account of failing health, from his appointments at the Academy and the Hochschule für Musik. At the latter Institution, where he conducted a class for composition and theory, he has been succeeded by Dr. Max Bruch, the well-known composer.—According to the annual report of the Klindworth-Scharwenka Conservatorium, the number of pupils at that excellent Institution during the past academical year was 365.

BEZIERS.—The performance, at the Arènes, of the tragedy 'Prométhée,' by MM. Jean Lorrain and F. Hérold, with incidental music by Gabriel Fauré, which took place on August 27, in the presence of some 12,000 spectators, was a complete success, the effect produced by the overture and opening chorus being particularly marked. The tragedy was preceded by the performance of an 'Ode Symphonique,' by M. Camille Saint-Saëns, set to words by M. Sicard, the composer conducting the somewhat unpretentious novelty.

BOLOGNA.—Encouraged by the phenomenal success achieved in the domain of oratorio by Don Lorenzo Perosi, another young composer in holy orders, Don Antonio Pincelli, has made his appearance as the composer and author of the text of an oratorio entitled 'Judith.' The work has been greatly admired upon its recent performance before a private circle, and will most likely be produced at the Teatro Comunale in the course of the present month.

BOSTON (U.S.).—By the liberality of a Boston citizen, Mr. E. D. Jordan, the Conservatory of Music has been enabled to offer two substantial prizes for a choral work, with soli and orchestra, and a symphonic composition respectively, to be competed for by composers residing in the United States.

COLOGNE.—The well-known Cologne Maennergesangs-Verein, which will celebrate next year the fiftieth anniversary of its foundation, is organising an international competition, on a large scale, of choral societies, in connection with that event. The participation is invited of foreign choirs, numbering not less than fifty voices, and a number of valuable prizes will be offered. The competition, which will probably take place in July next, promises to be of exceptional interest.

DRESDEN.—Professor Wilhelm Rischbieter, for thirty-eight years a member of the teaching staff at the Royal Conservatorium, is about to retire from his position at that Institution.—A special performance took place, last month, at the Royal Theatre, of Edmund Kretschmer's 'Die Folkunger,' in honour of the seventieth anniversary of the composer's birth.

GENOA.—A new mass for four-part choir, with orchestral accompaniment, by Signor Gualco, was performed last month at the Metropolitan Church, producing an excellent impression.

GMÜNDEN.—Carl Goldmark, who has been residing here during the summer months, has nearly completed the score of his new opera, 'Goetz von Berlichingen,' the libretto of which is founded upon Goethe's drama bearing the same title.

LEIPZIG.—The excellent Solo-Quartet for Church Music, which, under the direction of Cantor Röthig, recently undertook an extensive concert-tour, for charitable purposes, in Russia and the Scandinavian countries, has made arrangements for a similar tour, during the next few months, in the United States of America.

LISBON.—Weber's 'Der Freischütz' has recently been produced here, for the first time, with enormous success. The work has taken seventy-nine years, since its original Berlin performance, before finding its way to the Portuguese capital. Under the circumstances it is, perhaps, scarcely surprising that a 'leading' (or a misled) local critic, while considering the composer to be one 'of much promise,' should have felt it to be his duty to call the latter's attention to 'the spirit of modern opera, whereof little is, as yet, to be discerned in the present work'!

MILAN.—The next new operatic work by Leoncavallo, the composer of 'I Pagliacci,' will be on the subject of 'Zaza,' and is to be brought out during the coming season at the Theatre della Scala.

MUNICH.—Felix Weingartner has just completed two parts of an operatic trilogy, founded upon the 'Oresteia' of Æschylus, and entitled 'Orestes.' When complete the work will comprise three one-act dramas, intended for performance on one evening.—The honour of the name of 'Mozart Strasse' has been conferred upon one of the principal streets in Munich, which has recently been extended. It is the first public recognition of the many associations, particularly during the earlier part of his brief career, of the composer of 'Don Giovanni' with the Bavarian capital.

PRAGUE.—Under the energetic artistic management of Herr Angelo Neumann, a carefully prepared cycle of Gluck's operas, in chronological order, is about to be inaugurated at the German Theatre, the interpreters being nearly all members of the very efficient *personnel* of that establishment.

PRYMONT.—During the Lortzing Festival, recently held here, the idea of erecting a monument to the genial composer of 'Czar und Zimmermann' was initiated, and has been so freely taken up by many of the visitors that its realisation, on the occasion of the centenary of the composer's birth, in June next, is assured. It will be the only Lortzing monument, till then, in existence.

ROME.—The prize for a composition for mixed choir, with organ accompaniment, offered last year by the Accademia di Santa Cecilia, has been awarded to the young Maestro Luigi Mapelli.

SÃO PAULO.—A new opera by a native Brazilian composer deserves mention on account of the rarity of the occurrence. We refer to a three-act lyrical drama, entitled 'Saldunes,' by Leopoldo Miguez, which was produced here recently with much success.

ST. PETERSBURG.—Elaborate preparations are going forward at the Imperial Theatre for the first performance, in the Russian language, of Wagner's 'Die Walküre,' at which the Emperor and the chief members of his Court are to be present.

VIENNA.—The prizes in the Rubinstein Competition have been awarded to MM. Bosquet, of Brussels, for pianoforte playing, and Goedicke, of Moscow, for composition.—Aided by an invention of the new technical director, Herr Bernier, Herr Mahler has caused some alterations to be made in the construction of the stage at the Imperial Opera, by which its dimensions may be reduced at will,

thereby rendering it more suitable for the performance of Mozart's operas and similar works.—The 'Schubert Bund' Choral Society has been awarded a gold medal at the Paris Exhibition, the Maennergesang-Verein and Philharmonic Orchestra having likewise received distinctions.

WITTENBERG.—Music-Director Carl Stein, a highly esteemed organist and teacher, celebrated, last month, the fiftieth anniversary of his organistship at the Municipal Church. Truly an unusual occurrence and a most gratifying one to the numerous pupils and friends of the veteran musician.

OBITUARY.

MR. JOHN HOPKINS.

WE regret to record the death of JOHN HOPKINS, organist of Rochester Cathedral, which took place on August 27, at the age of seventy-eight. A younger brother of the veteran Dr. E. J. Hopkins and a cousin of the late John Larkin Hopkins, the deceased organist was born in Westminster, on April 30, 1822. He was a chorister of St. Paul's Cathedral under Thomas Attwood. At the age of sixteen he succeeded his brother Edward as organist of Mitcham Parish Church (1838). His subsequent church appointments were St. Stephen's and Holy Trinity, Islington; St. Mark's, Jersey; St. Michael's, Chester Square; and the Parish Church, Epsom. He resigned the last-named post (in 1854) upon his appointment to Rochester Cathedral, which he has held for the long period of forty-six years. Amongst Cathedral organists who passed through his hands as chorister boys at Rochester can be named Sir Frederick Bridge (Westminster Abbey), his brother, Dr. J. C. Bridge (Chester), Dr. Crow (Ripon), and Dr. Wood (Exeter). The late Joseph Maas was also an old Rochester boy. The late Mr. John Hopkins, who held his Cathedral appointment during the régime of six Bishops and three Deans, was greatly respected. With his death there passes away an interesting link with the past and a Cathedral organist of the old school which is rapidly passing out of existence.

MR. GEORGE PARKER.

The death of GEORGE PARKER, Clerk of the Schools, or, more properly, *Clericus Universitatis*, which, we regret to say, took place on the 17th ult., has caused sincere grief amongst a very wide circle of Oxford men of all ages and standings. He began his life of active work in the University Press, but when barely twenty-five years of age his sound business habits, his tact in dealing with his fellows, and his willingness—one had almost said his anxiety—to make himself useful, pointed him out as the man to fill the then vacant post of 'Clerk of the Schools.' When he entered on his duties in 1859 the work was fairly straightforward, though requiring patience and method. But since that time numerous changes in the system of examinations have practically completely overthrown their previous constitution, and Mr. Parker, who had to answer innumerable enquiries and make practical arrangements for examiners and examinees, found that he had to deal with a very complex piece of machinery. But of all those who bothered him with highly unnecessary letters and telegrams the greatest sinners were the candidates for musical degrees. The majority of them being non-resident were profoundly ignorant not only of University ways, but of the meaning of the commonest expressions. A collection of the curiosities in the way of letters which Mr. Parker received, either directly or from the authorities, during his career would form an entertaining volume. When a man encloses a stamped envelope in order to be matriculated by return of post; or writes to the Vice-Chancellor to know his terms for lessons in his *Musical College*; or says that having three weeks' holiday, he would like to pass the course in that time and take a musical degree the week after next—it can be easily imagined that good nature is put to severe test. On one occasion a candidate, after having duly received numerous replies to his long strings of questions, evidently had a suspicion that the Clerk of the Schools 'knew nothing about it,'

so he wrote a letter (on a small greasy page of an account-book), and addressed queries to the *Bursar of All Souls College*. With all his acumen and long experience, George Parker was never able to discover or even suggest any reason why this unfortunate bursar should have been selected for a final shot by this pushing young North-country candidate. Examiners in every department of the University curriculum found in Mr. Parker one who could and would give them advice on every point of customary usage or statutable law. It will, indeed, be difficult to find a successor to such an honourable, zealous, and much respected officer of this venerable corporation.

FRIEDRICH NIETZSCHE, the distinguished philosophical author, died on August 25, at Weimar, having nearly completed his fifty-sixth year. His name is associated with musical art, on account of his having taken a prominent part, first on one side and subsequently on the other, in the controversy at one time raging round the reformatory efforts of Richard Wagner in the domain of opera; his 'Die Geburt der Tragödie aus dem Geiste der Musik' and 'Der Fall Wagner,' marking the two opposite poles in the development of his artistic bias. Nietzsche was born at a village near Lützen, in Saxony, where his father was the Protestant pastor. During the last eleven years of his life he was suffering from a mental malady.

The death recently took place, at Lichfield, of ANN SPOFFORTH, aged seventy. Her husband, a well-known surgeon of Lichfield, who died in 1868, was the only son of Samuel Spofforth, for seven years organist of Peterborough Cathedral, afterwards for fifty-seven years organist of Lichfield Cathedral. His brother was the celebrated Reginald Spofforth, organist of Lincoln Cathedral, and the composer of 'Hail, smiling Morn.' Their uncle was Thomas Spofforth, who was for sixty years organist of Southwell Minster.

The death occurred, on August 11, at Berlin, of FRANZ BETZ, the original interpreter of the part of *Hans Sachs*, in the first (Munich) performance of Wagner's 'Die Meistersinger,' and for many years, up to his retirement, two years ago, one of the mainstays of the Berlin opera. He was in his sixty-sixth year.

On the 6th ult., at 56, Hilldrop Road, N., after a short illness, LUCY HARRIET GREENFIELD, second daughter of the late Charles King-Hall, aged twenty-one.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BLACKPOOL.—At the special orchestral concert in the Pavilion on the North Pier, on the 7th ult., Dr. Horton Allison was the solo pianist, and played a Concerto of his own composition for pianoforte and orchestra, in four movements—*Allegro*, *Scherzo e Trio*, *Andante (Berceuse)*, and *Presto Finale*. The performance was good and was much applauded. In the second part of the concert Dr. Allison played an Improvisation on subjects by Gounod, and Chopin's Valse in A flat. The vocalists were Miss Esther Palliser and Mr. Charles Tree. Mr. Henry A. Bird and Mr. H. H. Leather acted as accompanists, and Mr. Speelman conducted the orchestra.

CAPE TOWN.—The Philharmonic Choral Society gave two concerts at the Good Hope Hall, on July 26 and 28. The programme of the first was miscellaneous and contained no feature of special interest. On the 28th, however, the first part was devoted to a selection from Haydn's 'Creation,' in which the Philharmonic Choral Society and Orchestra took part, under the direction of Mr. W. J. Tilly. The solo vocalists were Mdle. Virginie Chéron, Mr. H. Clements, and Mr. Avon Saxon; and Madame Belle Cole, with Master Raimund Pechotsch (violinist), joined these artists in a miscellaneous second part. The same artists were responsible for the programme on the 26th.

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CHRISTCHURCH (N.Z.).—A very successful concert was given, on July 12, by the Musical Union. The programme included Mackenzie's spirited 'Britannia' Overture, two movements from a symphony entitled 'Maori,' by Mr. Alfred Hill, an esteemed New Zealand musician, Cowen's delightful 'English Dances,' and Godard's Gavotte. These were all excellently played by the orchestra, under the able direction of Mr. Wallace, who had only recently returned from Europe. Miss Packer and Mr. Webley played a duet for two violins, and the vocalists were Miss Moir and Mr. Hockley. Miss Lingard was an admirable accompanist.

MELBOURNE (AUSTRALIA).—The Philharmonic Society in this city hopes to produce Coleridge-Taylor's 'Death of Minnehaha' and MacCunn's 'Lay of the last Minstrel' at its November concert, and will give its forty-eighth annual performance of 'The Messiah' on Christmas night. During the year the Society has performed 'Elijah' (Good Friday), Berlioz's 'Faust' (July), and Costa's 'Eli' (August).

ANSWERS TO CORRESPONDENTS.

A. B.—Pérotin—called by his contemporaries Perotinus Magnus—was a distinguished church musician of the old French school of the first half of the twelfth century, and organist of Notre Dame. He was an excellent organist and wrote a large number of works, many of which, highly esteemed by his colleagues as models, have been preserved. He is the known author of two, three, and four-part 'Conduits,' which appear to have gained great celebrity in Paris. Some of his works show attempts at imitation. In a four-part song, 'Viderunt,' by him several pure consecutive fifths may be traced, thus showing the influence of the Organum and Fauxbourdon; but Pérotin endeavoured to soften the harshness of these fifths by a counter-movement of the remaining two parts. The compositions of Pérotin and his successors formed part of the repertory of the Notre Dame choir during the twelfth, thirteenth, and fourteenth centuries.

EXON.—(1) Molière has written two Concertos (in G and D) for the concertina, and Regondi has also composed a couple in D and E flat. Mr. Silas has written an Adagio in E for eight concertinas; a Quintet in D for pianoforte, concertina, violin, viola, and violoncello; and six Trios for pianoforte, concertina, and violin. Thus you will see that your instrument has not been altogether ostracised in the field of classical music. (2) We do not remember to have seen the concertina as an instrument upon which candidates are examined by the various testing bodies; but there could be no harm in making inquiry as to whether the powers that be would examine a candidate in that instrument. If the reply should be in the negative, it need not necessarily imply any disrespect to the instrument.

SOUNDPOST.—(1) It is difficult to say 'what talent would be required in a provincial theatre orchestra as a violinist,' as it would probably depend upon the theatre and the town in which it is situated. (2) The salary would be governed by the ability of the performer and other circumstances. (3) While there seems no reason to doubt that there will be some scope for 'orchestral business in South Africa a little later,' it might be advisable to have some other string to your bow instead of depending entirely on your fiddle. Why not ask the conductor of some provincial theatre orchestra to let you play to him?

TIME.—(1) If the intonation is bad on the violin, it is better not to play the viola during student days. Otherwise it does no harm, and is good for musician-ship. All the great violinists have played the viola—Vieuxtemps, Joachim, Strauss, and others. (2) Practising with a metronome, while helping you to become a good timeist, will not develop your sense of rhythm—that is a thing to be felt, not mechanized.

MISS A.—Analyses of the works you mention are contained in the programme books of the Popular Concerts. If you send the titles to Messrs. Chappell and Co., Ltd., New Bond Street, they may be able to send you the necessary books.

H. G.—Taking into consideration all your circumstances, the concertina seems the most promising of the three instruments you name. Some excellent effects can be obtained from a good instrument when well played. (See reply to EXON.)

WILTON.—Saint-Saëns's Violin Concerto in A (Op. 20) may be played at Allegro, dotted minim = 84; Andante, crotchet = 60.

C. W. S. M.—We do not know of any amateur operatic societies in the neighbourhood to which you refer.

DURING THE LAST MONTH.

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Blessing and glory	J. Goss 140
Blessing, glory	Boye 44
*God came from Teman	Bach 62
*God so loved the world	C. Steggall 41
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Hail, gladdening Light	J. T. Field 26
He in tears that soweth	G. C. Martin 41
*Holy, holy, holy	F. Hiller 140
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How lovely are Thy dwellings	F. Ouseley 140
*I am Alpha and Omega	J. Spohr 140
I am Alpha and Omega	J. Varley Roberts 34
I beheld, and lo!	Blow 62
I know that the Lord is great	F. Ouseley 14
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THE TIMES.

The composer's skill in counterpoint is very great, and in point of workmanship many of the choruses and concerted numbers will stand the test of comparison with the best things of the kind in modern times. It seems as easy to Mr. Parker to handle eight parts as it is to other writers to undertake four, and, in one particular, the treatment of a solo quartet as against the full chorus, he has attained a very remarkable degree of success. . . . It is a pleasure to be able to give high commendation to many numbers, such as the first, with its excellent climax for solo quartet and chorus in combination; the second, a beautiful and really appropriate contralto solo, "They that sit in darkness," a broadly-treated *capella* chorus, and the final number, in which the climax of the first recurs.

DAILY TELEGRAPH.

The Yale Professor made a happy choice of subject and text. His purpose could not have been better served than by selection of the "Cantus Peregrinus," or "Wanderer's Psalm," a magnificent example of Hebrew poetry, dramatic in its intensity, sublime in the series of pictures which set forth human sin and suffering on the one hand, as against Divine compassion on the other. . . . What better could a bold composer desire? I say a bold composer, because no other would think of measuring his powers against such a theme or series of themes, calling, as it does, for loftiness of thought and utterance, for graphic force and versatile expression, for sustained elevation, and the masterful "grip" of a Michael Angelo. But Mr. Parker's music shows him as something more than bold. He has tried his strength and succeeded. . . . The "Tonus Peregrinus" meets our eye in the opening bars, it is our frequent companion as we travel through the composition, and in one of its protean forms it bows farewell at the end. "Protean forms"—the term is justified, for Mr. Parker early varies the primitive simplicity of the theme. Very prettily he does this. Around a rugged and age-stained tree-trunk, he throws the living grace of to-day's flowers, each off-shoot having its root in the past, and its fragrance borne on the breeze of the moment. The effect is singularly happy, the more because it does not appear as the creature of calculation, but as a natural and spontaneous product.

STANDARD.

Mr. Parker is essentially a conservative writer. He is not only well versed in the traditions of English oratorio, but he manifestly reverences them, and prefers to use long-accepted means rather than to strike out new paths.

MORNING POST.

The "Hora Novissima" was strong; the present composition is still stronger. . . . The finest movement in the whole work is undoubtedly the bass solo and chorus, "They that go down to the sea in ships." There are realistic touches in the music, but, with one or two exceptions, they are exceedingly effective. The opening solo for bass already displays rugged vigour, still further intensified by the answering phrase delivered by tenors and basses in unison. Then, as the words tell how "at His word the stormy wind ariseth," the music becomes strong and impressive; one has the feeling that here the composer felt specially inspired, thus giving *vis viva* to his clever workmanship. At last the storm subsides, and after its last mutterings have been heard a new flowing theme is presented in the orchestra, as the solo voice sings of Him who "maketh the storm to cease." There is a highly impressive choral *coda*, in which the stately, chorale-like phrases well become the ideas of haven and rest expressed by the words. . . . The work, performed this morning in the Cathedral, was of course received in silence, otherwise the composer would doubtless have received an ovation. We have mentioned one or two fine points of colouring, but all through the varied and picturesque scoring shows ability of a high order. We notice with satisfaction that in the vocal score published by Messrs. Novello the tempo and expression marks are given in English. This is a move in the right direction.

DAILY CHRONICLE.

A rather elaborate instrumental introduction leads into an effective chorus, "O give thanks unto the Lord, for He is gracious," with passages for the ordinary quartet of principals. The first solo number is for contralto, "They that sit in darkness," the music of which is in agreement with the despondent tone of the text. . . . There is more than sufficient vigour in the accompaniment to the following chorus, "For He hath broken the gates of brass," and bass solo with chorus starting with "They that go down to the sea in ships." To these two numbers, with their illustrations of storm, retribution, and distress, the soprano air, "He turneth the floods into a wilderness" comes as a pleasant relief. This air has all the charm of sincerely devotional expression. In a similar vein is No. 6, a chorus *a capella*, "The righteous will consider this," neatly constructed and effective. It is quite likely that this piece will be heard by-and-by apart from its companions, as there is much in it that cannot fail to be appreciated by choral societies wishing to show their independence of instrumental accompaniment. The final number is a chorus and quartet of principals, "O give thanks unto the Lord," which is wholly satisfactory, the workmanship being both ingenious and interesting. The choral writing is excellent from first to last.

DAILY GRAPHIC.

In certain passages of the Psalm, notably in the contralto solo, "They that sit in darkness," and in the bass solo and chorus, "They that go down to the sea in ships," there are evidences of imaginative power which put the composer upon a loftier plane than that occupied by the ordinary purveyor of oratorios to provincial festivals. The power here displayed by Professor Parker is one which is shared by very few modern composers. It is a good thing to write scholarly counterpoint and to devise picturesque effects of orchestration, but the power of going behind the written word and translating into music the emotions which lie at the root of thought and feeling is a rarer and subtler faculty than either, and happy is the man who possesses it. . . . It may be urged that the contralto solo owes something to Handel's "The people that walked in darkness," and that the bass solo has an occasional suggestion of the "Flying Dutchman," but there is no question of imitation, and the fact remains that we are here in the presence of really imaginative work as contrasted with that which is merely fanciful and picturesque.

ECHO.

Mr. Parker divides his work into seven parts, and gives employment to the usual quartet of soloists, while the orchestral section is treated with elaborate completeness. His music teems with vigour and life, and there are moments when his excessive vitality is almost overpowering. Certainly Mr. Parker has a marked gift for building up an elaborate structure, and of keeping it moving with convincing directness. . . . The number which may be considered the most effective and the finest in the Psalm is undoubtedly the bass solo and chorus, "They that go down to the sea in ships," which had for its solo representative Mr. Andrew Black, who used his magnificent voice to wonderful advantage.

OBSERVER.

Mr. Parker's work is to be welcomed, if only as from America, concerning whose composers we should know more; but it has musicianly qualities to recommend it which excite esteem. It is thoroughly well written, with an appreciation of what is effective, and a sense of climax which will go far to ensure its acceptance. . . . In the number, "They that go down to the sea in ships," there is a breeziness which is decidedly inspiring, and indicates yet undeveloped abilities in the composer.

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THE TIMES.

Sir Hubert Parry's setting of the Latin text of the Te Deum will hardly share the fate of the ordinary Festival novelties, to be given once and then heard of no more, for even among the splendid choral works that have come from the same hand there are few that surpass the new one in breadth, power, sincerity, or originality. It is not easy immediately after a first hearing of such a work, which must have moved every intelligent hearer deeply, to sum up in a suitably critical manner its surpassing beauties or even to enumerate its most striking passages.

DAILY TELEGRAPH.

It bears throughout the stamp, broad and deep, of that which Art consecrates to highest purposes. So much might have been expected by all having knowledge of the composer, but there is more to be said of a nature personal to himself, and therefore of no small interest to those who have rightly gauged his capacity. Always progressive, Sir Hubert Parry has now reached a point where he can obtain his effects with the minimum of effort and of means. It would be too much, perhaps, to use the word "simplicity" in connection with the entire work, since there are in it passages marked by elaboration and fulness. But these are the exception rather than the rule. For the rest, we have solid contrapuntal music or broad, massive homophonic passages, full of the most intelligible expression, all doing their duty in the "argument" without extravagance on the one hand or niggardiness on the other. It is this precise adjustment of means to end which marks the ripe composer and signalises his highest work.

STANDARD.

As will be surmised by those acquainted with Sir Hubert's sacred music, its most prominent characteristic is a masterly blending of old and new styles. The idiom and virility of Bach are combined with modern design and harmonic treatment in a manner that testifies to consummate craftsmanship, and excites the highest esteem of the musician. It is music that commands the attention, and strengthens and exhilarates.

MORNING POST.

It represents its composer at his best. It opens with a theme bold and dignified, from which not only are other themes in the course of the work evolved, but which forms a connecting link between the various sections, and at the close is given out in stentorian tones and in augmentation. Outward unity is thus secured: the music, however, is of the same strong, stately character throughout, and the outward means are consequently intensified.

DAILY CHRONICLE.

His Te Deum is scholarly and replete with ingenious device, and yet its manly spirit and honest purpose forcibly appeal to the general public. Indeed, I am inclined to think that it will rank among Sir Hubert Parry's noblest compositions. It is as massive and imposing as it is bold and vigorous. . . . The latest Te Deum is a work that does credit, not only to Sir Hubert Parry, but to British musical art.

DAILY GRAPHIC.

It exhibits in the happiest manner the salient characteristics of the composer's style, his virile optimism of thought, and his thorough mastery of all the secrets of polyphonic writing. . . . Sir Hubert yields to none of his many predecessors in his power of expressing the human emotions of joy and thankfulness. There is a jubilant energy in his music, which sometimes almost descends to joviality, but can also rise to a high level of sonorous dignity. His Te Deum has many pages written in his best and noblest style, and it opened the festival in the most stirring fashion.

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Sir Hubert Parry's Te Deum is, I do avowedly confess, the work in which he has, to my mind, reached a higher success, a greater elevation, a nobler spirit, than he has touched in any former composition of his with which I am at all intimately acquainted. It strikes the high festival note from the outset. It is, frankly, a barbaric song of triumph. . . . It is as good an example of Parry at his best that we know. And that is a very good best indeed.

OBSERVER.

Sir Hubert Parry has been called the "English Bach," and his latest contribution to music still further justifies the appellation. The spirit of the old master seems to be re-incarnated in almost every page of the Te Deum. There is the same command of contrapuntal resource, a command not used to build up pedagogic complexities, but employed with masterly craftsmanship to secure forceable and moving expression. There is the same spirit of sturdy vigour in the jubilant passages, the same spirit of deep sentiment in portions treating of "hidden things." . . . The opening and closing choruses are magnificent examples of choral writing, to hear which is to be exhilarated, to understand which is to be strengthened.

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DAILY TELEGRAPH.

The songs are intensely serious, and some think at first sight more laboured in construction than eloquent in effect. But greater familiarity may tell a different tale, and Mr. Taylor, though a youthful composer, has a well-earned right to deliberate judgment. I will only add that for some time, at least, these grave examples of Mr. Taylor's weighty thoughts should be performed separately.

STANDARD.

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MORNING POST.

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DAILY CHRONICLE.

The voice part of these pieces is so delicate as to demand all the sympathetic art of so gifted a singer as Miss Marie Brema, to whom they were this evening entrusted. The rare talent of the composer is less emphatically proclaimed in the vocal element than in the instrumental. The accompaniments are replete with beautiful effects, invariably in perfect agreement with the sentiment of the words.

DAILY GRAPHIC.

Even in uncongenial surroundings the extraordinary passion and intensity of Mr. Coleridge-Taylor's music made themselves felt, and as sung by Miss Marie Brema with the most finished and exquisite expression conceivable, the songs must be set down as a great success of the festival.

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ALTO.
As tor-rents in sum-mer, Half dried in their chan-nels, . .

TENOR.
As tor-rents in sum-mer, Half dried in their chan-nels, . .

BASS.
As tor-rents in sum-mer, Half dried in their chan-nels, . .

Andantino. $\text{♩} = 76$
p

ten. 3 *ten. 3* *dim.*
Sudden-ly rise, . . sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

ten. 3 *3* *dim.*
Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *3* *dim.*
Sudden-ly rise, tho' the Sky . . . is still cloud-less, the sky is still

3 *3* *dim.*
Sudden-ly rise, . . sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *3* *dim.*

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(1)

cloud - less, For rain, . . . for rain has been

cloud - less, For rain, . . . for rain has been

cloud - less, For rain, . . . for rain . . . has been

cloud - less,

pp *mf* *cres.* *mf* *p* *cres.* *mf*

fall - ing, fall - ing Far . . off at their foun - tains ; . .

fall - ing, rain has been fall - ing Far off at their foun - tains ; . .

fall - ing, rain has been fall - ing Far off at their foun - tains ; . .

For rain has been fall - ing at their foun - tains ; . .

pp espress. *pp* *poco rit.* *pp* *poco rit.* *pp* *poco rit.* *pp* *poco rit.* *pp* *poco rit.*

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The second system of musical notation continues the piece, featuring a treble and bass staff with chords and a steady harmonic accompaniment.

The third system of musical notation continues the piece, featuring a treble and bass staff with chords and a steady harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

The fourth system of musical notation continues the piece, featuring a treble and bass staff with chords and a steady harmonic accompaniment.

The fifth system of musical notation concludes the piece with the word "A - men." written above the treble staff. The music ends with a final chord in both staves.

1.

PRAISE the Lord: to-day we raise
Hymns of thankfulness and praise.
After sorrow's night forlorn
Brightly breaks a joyful morn.
For our soldiers' duty done,
For our triumph nobly won,
Lift your hearts with one accord,
Lift your hearts, and praise the Lord!

2.

For the souls with high intent
From our worldwide Empire sent,
Fearless, faithful, tender, true,
Strong to suffer, strong to do,
All their powers with all their might
Spending freely for the right,
Lift your hearts with one accord,
Lift your hearts, and praise the Lord!

3.

God can give, and God alone,
From the seed in hatred sown
Harvest time of fair increase,
Freedom, brotherhood, and peace.
For the joy that springs from tears,
For the hope of coming years,
Lift your hearts with one accord,
Lift your hearts, and praise the Lord!

4.

O'er the earth from pole to pole,
Far as ocean's billows roll,
One with us in heart and voice
All our kin to-day rejoice.
For the love that links in one
All our kin beneath the sun,
Lift your hearts with one accord,
Lift your hearts, and praise the Lord. Amen.

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9. O GREAT REDEEMER.

Words by REV. A. A. TOMS.

Music by WILLIAM CRESER.

10. MONARCH OF THE HEAVENLY HOST.

A LITANY.

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*11. HYMN AFTER VICTORY.

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a tempo. *mf* *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that behold it,

a tempo. *mf* *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that behold it,

a tempo. *mf* *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that behold it,

a tempo. *mf* *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow-ing, And they that behold it,

mf a tempo. *ten.* *cres.*

f *dim.* *p*

they that be-hold it Mar - vel, and know not, Mar - vel, and know not

f *dim.* *p*

they that be-hold it Mar - vel, and know not, Mar - vel, and know not

f *dim.* *p*

they that be - hold . . . it, Mar - vel, Mar - vel, and know not That

f *dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not,

f *dim.* *p*

That God, . . . that God at their foun - tains, their foun - tains, *dim.*

That God, . . . that God at their foun - tains, Far off . . has been *mf* *dim.*

God, . . . that God . . . at their foun - tains, Far off . . has been *cres.* *dim.*

Far *pp*

Far . . off, far . . off has been rain - ing! . . . *espress.* *pp* *poco rit.*

rain - ing, far . . off, far off has been rain - ing! . . . *pp* *poco rit.*

rain - ing, far . . off, . . far . . off has been rain - ing! . . . *pp* *poco rit.*

off, far off, . . far off has been rain - ing! . . . *dim.* *poco rit.*

pp *poco rit.*

ment.



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